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MAY, 1976

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We are anxious to locate the traveling banner of our club, the Frontier Twirlers of Danville. It was last reported to be in the Pocono Mountains of Pennsylvania. We'd appreciate hearing from anyone who has information as to its present whereabouts.

Cheryl Pentecost
1108 E. Seminary
Danville, Illinois 61832

Dear Editor:

At this time of year, with the new graduates coming forth, one tends to reflect on the experiences and problems of the new dancer and how the transition from class to club could have been made easier and more comfortable. The answer for us was a good summer workshop which tended to clear up the many questionable and more complicated movements. As a new graduate you suddenly realize that

your learning period has just begun and your aim is to become a confident mainstream dancer. However, be sure you pick the appro-

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SQUARE DANCING

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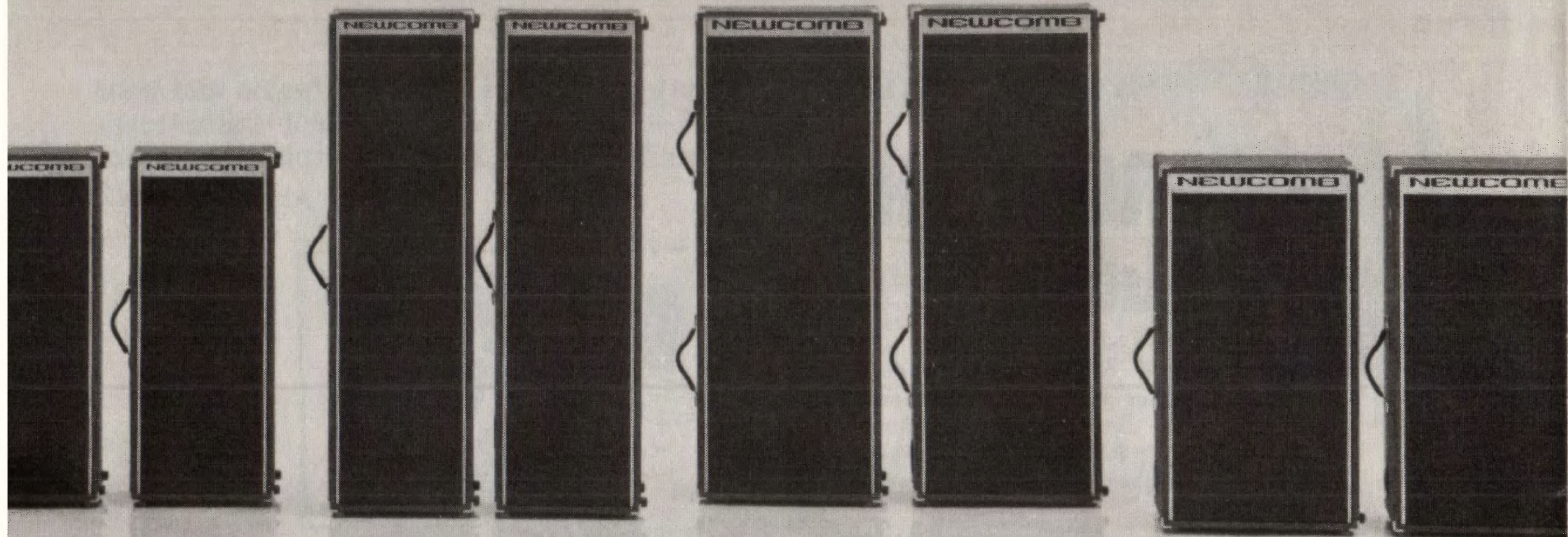
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GENERAL STAFF

Editor and Advertising	Bob Osgood
Editorial Assistant	June Berlin
Administrative Assistant	Ken Kernen
Dancers Walkthru	Becky Osgood
Processing	Joy Cramlet
Circulation	Mary Mayor
Art Consultant	Frank Grundeen
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

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INTERESTED IN CULTURAL EXCHANGE? There is an opportunity for American square dancers wishing to travel to Romania with organized exhibition groups to get sponsorship from A. Y. P. International, A Division of American Youth Perform, Inc., 310 Lexington Avenue, New York, N. Y. 10016. The possibility of sponsored travel to other countries for the purpose of presenting exhibitions of square dancing on a friendship-between-peoples basis is in the development stages. Contact Mrs. Sherlyn Abdoo.

BOB DAWSON PASSES: Veteran caller and author, Bob Dawson died suddenly on April 4th in Sarasota, Florida. Best known perhaps for his recording of "Summer Sounds" several seasons ago, Bob created a number of dances, some of which he recorded. Together with Don Bell; he authored "Keys to Calling," a text for callers written in 1961. We join Bob's many friends in extending our sympathy to Shirley Dawson and members of the family.

FILM FOR OVERSEAS PRESENTATION FEATURES S. D.: A 5-minute film featuring the calling of Marlin Hull and a group of square dancers, including two squares who are blind, has been shot recently by the U.S. Information Service. Film was made in late March at MacDonald's Hall, North Hollywood, California.

SQUARE DANCE ROSE PARADE FLOAT TO REPEAT: Success of the '76 Rose Parade square dance float has led to an invitation to repeat the performance Jan. 1, '77. Look forward to it. Of the \$35,000 cost of the '76 float, \$2,500 remains to be paid.

MISCELLANEOUS NOTE: The special Choreography Seminar to be conducted June 23, just prior to the National in Anaheim, California will cost \$15.00. The amount was left off the advertisement which appeared in the March issue of SQUARE DANCING.

MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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AS I SEE IT

bob osgood

May, 1976

HOW LONG HAS IT BEEN since you finished your beginning dancer lessons? One year, two years, five, ten, fifteen? If it hasn't been too long since that big occasion when you "graduated" and moved out into the big world of square dancing, clubs, associations, festivals and conventions, then perhaps you can remember how you felt at that crucial point.

The class that you had been a part of for several months, the friends you had come to know—all of this was about to change. Perhaps you were fortunate and found a square dance *home* that you have enjoyed in the years that followed. Perhaps you went through a number of traumatic experiences hoping to be invited into a square dance group and, once invited, hoping that you would be welcomed, that your clumsiness might be overlooked and that you would be accepted.

This month literally thousands of new square dancers will be coming out into the world. They will want to be a part of your square, a part of your club. They will look forward anxiously to their first festivals and

conventions for they have been told that "square dancers are the friendliest people in the world."

This is your opportunity to prove to them that this is true. It may take a while before they learn all the latest movements and before their reaction time is up to yours, but they bring with them a freshness and an enthusiasm that all our clubs need today.

Here is your opportunity to put out the welcome mat and not merely *say* "It's nice to see you," *but to really mean it!*

The Swing to Contras

WHETHER IT'S THE EMPHASIS being put on American dances of the past two hundred years as they tie in to America's Bicentennial, or whether it's a growing interest in a different variety of square dancing, the contras are coming in for considerable attention these days. Recent National Conventions have done a great deal to focus attention on this phase of the activity. As a result, not only are an increased number of callers including a tip or two of contras along with their squares and rounds, but contra groups are beginning to make their appearance in increased numbers across the country.

Although to some a contra dance is an *easy* dance, this is not necessarily the case. Perhaps the misconception comes from the fact that only a limited number of basics are used in these string or longways figures. One has only to think back a few years to the time when contemporary square dancing also operated on a limited number of basics. Dances such as Rip Tide, Sepulveda Tunnel, Texas Double Star and many other "challenge dances" of their day were also built around a relatively small number of basics.

In contras, where you are working in lines rather than in squares, the ordinary basics come in for a variety of unusual uses. There are many contras where some of the dancers



are required to do a certain pattern, while others in the same line are doing a second or perhaps even a third series of figures.

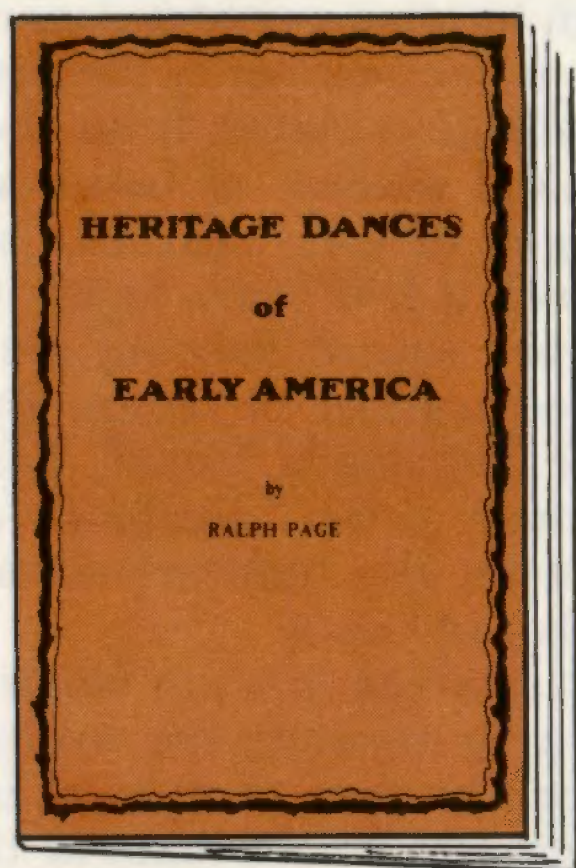
One of the features that appeals to so many is the fact that the dancer must move to the phrase of the music. While there is no time to *fool around*, the movements such as right and left thru, ladies chain, etc., take eight steps. Well phrased hoedowns and carefully chosen Scottish type jigs and reels make this *moving to music* a simple matter.

While there is a tendency occasionally to interject some of the ever-changing, often non-descriptive contemporary experimental movements into the contras, the real test comes in seeing how challenging the contras can become without resorting to this shortcut.

A dancer truly needs to be in top mental form in order to do some of the more advanced contras, however, the simple basic contras are proving to be excellent as a means of impressing position dancing on new dancers during their early learning period.

To those of you already dancing contras, and especially to those of you who are teaching and calling them, there are many helpful tips that can be passed along to you by the veterans. *Which foot do we start on? How far do we promenade down the hall before turning to come back? How do we avoid getting all the dancers scrunched up at the top or bottom of the hall?* All of these questions and many more come to the surface as you dig into this fascinating subject.

In coming issues we're going to tap the brains of some of the truly experienced leaders in the contra field who will help to answer these and other questions.



In the meantime, plan to take in some of the contra sessions at the 25th Annual National Square Dance Convention in Anaheim, California next month. There will be full daytime contra activities, workshops, clinics, panels and program contra dancing, much of it on hardwood floors to some of the world's finest contra callers.

Oh yes, we're featuring a special contra in our three-page Style Lab this issue (starting on Page 29).

New Book on Review

IT ISN'T OFTEN that we go ape over a book but then it isn't often that Ralph Page comes out with one of his informative collections of nostalgia, humor, and knowledge.

"Heritage Dances of Early America"*, published by the Lloyd Shaw Foundation, is a fun book. Issued primarily to tie in with our Bicentennial year, it captures the feeling of the dances done by hearty American pioneers 200 years ago. The dances are contras. Included with each of the 25 dances are the traditional calls the way they appeared in early manuscripts. Terms such as rigadoon (which Page describes as, "Leap onto the left foot, extending the right foot to the side; leap onto the right foot, extending left foot to the side; leap, landing with both feet together; make a small jump, landing with both feet together"), hey and others are all included. However following the traditional description is a modern day translation of each dance in terms the average square dancer will be able to understand.

Some of the dances are familiar (British Sorrow, Fisher's Hornpipe and Spanking Jack). Others, such as Elegance and Simplicity (which, while it might be elegant, is certainly not simple), Pickering's Remove, The Young Widow and others may well be newcomers to many of us. And that brings up a very good point emphasized again and again in this book. Old dances are *not* necessarily easy.

The foreword to this Heritage Dances book is by Lowell Thomas. Charlie Baldwin has put together a most fitting introduction. Whether you're involved in these longways contras or not, just being a dance enthusiast is reason enough to add the book to your library.

*"Heritage Dances of Early America" by Ralph Page. Write to: Lloyd Shaw Foundation, Educational Mailings Division, 1890 Darlee Court, Lakewood, Colorado 80215. Cost: \$5.00.

SUMMER DANCING 1976

SQUARE DANCING no longer comes to a grinding halt during the summer months. True, it may slow down a bit in some of the warmer areas. However, in this age of air conditioned halls and splendid vacation resorts which cater to the activity, it is still possible to enjoy the fun and friendship of square dancing during the warm summer months. The following list contains just a few of these spots. If you are planning to be in an area not listed here, check the Big Events in the March issue of SQUARE DANCING and the monthly Date Book column in the back of each issue. It might also be a good idea to take along the August Directory issue if you're doing much traveling this summer. Wherever you go, whatever your plans, enjoy yourself!

Arkansas

Summer square dancing, Omaha Center, Cherokee Village. Every Saturday with a special guest caller on 5th Saturdays. For information write Bill Rhein, Box 163, Cherokee Village, Arkansas 72542.

Georgia

Dancing every Saturday night Memorial Weekend through Labor Day at Andy's Trout Farms, Dillard, Georgia. Write Jerry and Betty Cope, P. O. Box 204, Dillard, Georgia 30537.

Massachusetts

Yankee Twirlers dance every Wednesday night during the summer at Northeast Regional Vocational School in Wakefield. Contact Doug and Joyce Fuller, 147 Russell Street, Woburn, Massachusetts 01801 for information.

Pennsylvania

Square and round dancing May 1st through October at Spring Gulch Square Dance Barn and Family Campground. Tickets and/or reservations may be required. Write direct to Spring Gulch Square Barn, New Holland, Pennsylvania 17557.

Colorado

Square dancing and round dancing June 14 through Labor Day at Frank Lane's Dance Ranch. Open dancing every Monday, Tues-

day, Wednesday, Friday and Saturday nights. For brochure and complete information write Dance Ranch, Box 1382, Estes Park, Colorado 80517.

May 31 through September 19, Peaceful Valley Lodge. For reservations and further information write Karl Boehm, Peaceful Valley Lodge, Star Route, Lyons, Colorado 80540.

May 7 through October 2, Fun Valley. For information and reservations write Mack Henson, P. O. Box 208, South Fork, Colorado 81154.

Kentucky

Weekly dancing, Hoedown Island, Natural Bridge State Park, Slade, Kentucky. Fridays May 28 to August 27; Saturdays April 24 to October 30. Mountain and Western square dancing. Contact Richard Jett, Camptown, Kentucky 41301.

New Mexico

Red River Community House, Red River. For complete information and dates write David and Dorothy Waggoner, 3812 Blue Ridge Place, N.E., Albuquerque, New Mexico 87111.

Pennsylvania

For complete information on summer dancing at Indian Brave Camp, Harmony, write direct, P. O. Box 145, Harmony, Pennsylvania 16037.

Reservations are required at Cherry Ridge Campgrounds in Honesdale. Write Cherry Ridge Campgrounds, R.D. 3, Honesdale, Pennsylvania 18431.

North Carolina

Fontana Village dancing May 9 through October 10. Reservations required. Write to Fontana Village Resort, Fontana Dam, North Carolina 28733.

Rainbow Lake Lodge, Brevard, North Carolina. Write Marshall and Gracie Welch, Rainbow Lake Lodge, Brevard, North Carolina 28712.

Montana

May 29 through September 25, Lionshead Resort. Write Buck and Alice Jones, Lionshead Resort, West Yellowstone, Mt. 59758.

Dear About to Graduate New Dancer,



TO THOSE OF YOU who have been following this series since last fall, there isn't a great deal to add that you haven't already picked up for yourself. Every geographical square dance area differs in one way or another and so it is that your learning period has taught you something about the square dance program in your own community.

Chances are your classes have been held on a once-a-week basis. By this time you have gotten in the habit of square dancing this frequently. Recently a poll of dancer, caller and teacher association presidents, editors of square dance area publications, and a sizeable number of leaders in the activity indicated that *once a week* was just about the average participation for the person who wished to be involved in what is known as mainstream dancing.

In the past few months we have included some typical questions that crossed the minds of new dancers. Along with them we've included a sampling of answers from some of today's dancers. Here to conclude our series are a few more.

Question: Does graduation mean that we are finished with the good times that existed in our class and will we have to forego the friendships that have built up over these recent months?

From C.B.: *It's interesting how our learners' group stayed together after class. Most of us joined one club in town and groups of us from the class often get together to visit other square dance clubs.*

From J.H.O.: *At first it seemed very important*

to my wife and me that we retain the friends we started out with. As in the case of most of our daily experiences, however, we find that we are constantly making new friends and this has been the case for us as we have attended square dance vacation institutes, danced with different clubs and just in general become more involved in the square dance activity.

Question: Somebody suggested that we should give our caller and those helping with the class some sort of gift. Is there a precedent for this?

From J.P.: *We've helped out with a number of classes and we find that no two are alike. Usually someone in the class gets up at graduation to represent the graduates and says "Thank you" for the entire group. On one or two instances someone has cleverly penned out rather personalized certificates which have been given to the caller and the helpers. From our standpoint, just knowing that we have helped to bring some newcomers into the square dance field and that a majority of them are sticking with the activity is thanks enough.*

From B.R.: *Perhaps the most impressive "gift" I ever received from one of my graduating classes happened several years ago. We'd just finished the dance and the handing out of certificates when I was suddenly aware that all of the dancers had lined up at the front of the caller's stand. Then, actually reversing the ceremony of a few minutes before, each one in turn handed my wife and me a rolled up piece of paper with a ribbon around it. When we opened the "scrolls" we discovered that each one had the name and address of*

a new non-dancer couple. The class, on a man-for-man basis, had recruited our next beginners' class. This custom has been repeated now for several years and I have a constant reminder of past students in the shape of enthusiasm of a whole new collection of bright-eyed, bushy-tailed newcomers.

From a number of callers comes a composite of thoughts directed to those of you about to graduate:

Dear New Dancers:

Congratulations, you are no longer beginners. You have come through this learning period like real troopers, lending your smiles and laughter and your friendliness to those of us who had the pleasure of doing the teaching. You have discovered that there are many

considerations other than simply learning the dances that are important. You have learned to be patient and tolerant. You have developed the ability to react automatically to the calls. You have learned the importance of a sense of humor. You have discovered when to whoop and holler and when to be respectfully quiet so that others may listen and learn. You have come to realize that a prime accomplishment of this class has been the development of an attitude that makes you a desirable member of the square. Remember this. Although your initial class lessons are over, you will always be learning more about this activity. Perhaps one of the greatest things you've learned is how to learn. And so, from all of us whose pleasure it has been working and playing with you these past few months, good luck, and happy dancing!

The 1976-1977 Square Dancer's Directory

• June 1st is the final copy deadline for all listings to appear in the 1976-77 Square Dancers Guide. Published each year as a portion of the August issue of SQUARE DANCING, the Directory has become an all-important communications link for square dancers everywhere.

ASSOCIATION PRESIDENTS: A listing will be made of all current presidents of square dancer associations, caller associations and round dance leader associations. If we do not have your present president listed, please be sure that *somebody* sends it in so the Directory listing is complete. The only practical way to update the Directory each year depends upon the initiative taken by those in the associations themselves. Current presidents of all associations receive Gavel and Key, a frequent publication put out by SIOASDS as a leaders' newsletter. Our goal is to have *every* association represented with an up-to-date contact.

SQUARE DANCE PUBLICATIONS: Editors of all area and national square dance publications are listed each year in the Directory. It is important that we have your current editor and address listed.

ARCHIVES CENTERS: Those individuals or organizations that have made available to the public a reference source for square dance publications, books, records, etc. are listed without charge in the Directory. If your group has not been listed before, if it's listing is incorrect, or if it is no longer functioning, please let us know by the June 1st deadline.

INFORMATION REPRESENTATIVES: This is perhaps one of the most important functions of the Directory. Information representatives are volunteers who agree to furnish information concerning dances, classes and the activity in general in their area. In the past, literally thousands of square dancers have availed themselves of the services of these "info reps." Occasionally these contacts drop out of square dancing or for one reason or another they are no longer in a position to render the service. We would be most appreciative to hear from them or others so that their names can be pulled and so that others can replace them who can carry on the service. Check the August, 1975 Dancers Guide to be sure that your area is represented. Generally speaking, space prohibits the listing of more than one information representative in any one area. For the most part new volunteers are added *only* when the person in their area is no longer able to continue providing the service.

Readers are reminded once again that the *spirit* of the Dancers Guide is to provide free information to dancers. It is *not* a booking agency, nor is it intended as a means of making business contacts. Again, our thanks to all of those who contribute the service. Please help us update this year's Directory—thank you.



History of the U.S.A. in Dance

The Contemporary Square Dance

DURING THE BICENTENNIAL Year many square dance groups will be asked to provide a taste of American square dancing as a part of an area observance. The local shopping mall or civic center may be the scene of a 4th of July pageant at which square dancing will be one of many acts. If your group is asked to perform in one of these, give careful thought to what you feel will be the best possible representation of square dancing.

Not all of what we dance in our clubs today is geared for the spectator. Much of what provides us with great pleasure and challenge might be basically uninteresting from a viewer's standpoint. Interestingly enough, many of the dances we learn in our first ten weeks as beginners, the stars, line figures and circles, do possess the eye appeal that makes a spectator say "Hey, that looks like fun. I think I could do that."

For those interested in putting together a history of contemporary square dancing, endeavoring to portray the activity as it has grown in the last three decades, you'll find that you have some homework to do. There have been a number of marked changes since the big boom period of the late 1940s and a sampling of these in your cavalcade can provide both humor and education.

Single Visiting

Earlier chapters in this series have told how it was with the dances in Texas and across the country up to the beginning of World War II. At the close of the war, the single visiting dances still predominated. One pattern might be used for the entire dance. As a very simple example take the pattern for

Lady Round Two and the Gent Fall Thru.

The first couple goes out to the couple on the right and with lady one in the lead and her gent following they move around behind couple two. Lady one goes around behind both dancers while man one goes only behind and around man two. He then splits couple two. During all this couple two remains in place. At this point, man one takes the lead and lady one follows him. They go around behind couple two once again, this time man one is in the lead. He goes around couple two as lady one, following him, goes around just man two and then, splitting the inactive couple, she moves back into the center of the square where she and her partner meet, join hands and circle left with couple two. It would be customary to finish it with a do si do.

At this point couple two stays in place and couple one moves on to execute the same pattern with couple three. Finishing with couple three, couple one moves on to face couple four and repeats the same pattern. Returning home everybody swings, does an alemande left, a right and left grand and promenades home. Then couple three starts the action, moving out to the right to couple four. Each couple in turn has its opportunity to lead the pattern around the circle. Finally, after 12 changes, the dance is completed. Here is the way the caller called it:

The first couple out to the couple on the right
with the lady in the lead
Now the lady round two and the gent fall thru
Now the gent's in the lead
The gent around two and the lady fall thru
Circle up four and around you go
Break that ring with a do si do
And on to the next.

There were dozens of these single visiting patterns, many of them available in books such as Herb Greggerson's *Blue Bonnet Calls*, Lloyd Shaw's *Cowboy Dances* and Jimmy Clossin's *West Texas Square Dances*. Dances such as the Grapevine Twist, Dive For the Oyster, Bird in the Cage, Take a Peek, Star by the Right, Two Gents Elbows Swing, are just a few of the figures available to you for your Bicentennial dance.

Colorful

Many of the dance figures of that era had to be taught and memorized, for the calls frequently gave the dancer little directional assistance. Here's an example of what we mean:

Duck in the hole with an old barrel roll
Make a hoop with a backward loop
Roll that barrel down the hill
Duck right out swing the opposite Jill
Circle up four and around you go
Break it all up with a do si do.

For this one the active couple joins hands with a couple it is visiting. The hands are kept joined during the entire pattern. The active couple ducks under an arch made by the inactive pair. Once under the arch the active couple raises joined hands (man's right, lady's left) and backs under its own arch. At this point the four dancers are in a four leaf clover pattern. Placing their right feet into the center of the circle and buzzing or pushing with their left feet, the circle rotates quite rapidly. The active couple then raises its joined hands once again and pulls the inactive couple thru its arch. The inactive dancers do a dishrag and the circle is formed once again.

A Bit of Evaluation

At some point along the line the callers decided to liven things up a bit so, instead of having each of the couples do the identical pattern, they would have couple one go 'around the square with one dance, say Birdie in the Cage. Then couple two in its turn

would make the round doing a second pattern, which might be Dive for the Oyster. Couple three would do Two Gents Elbow Swing while couple four might do I'll Swing Your Girl—You Swing Mine. Still later the caller, if he were truly up in his calls, might use a different pattern for each visitation, twelve different dance patterns all combined into one dance. This combining of calls became known as "hash."

The single visiting dance had the characteristic of involving only two couples at a time. This left the two others to simply stand around and wait their turn. Eventually, some *daring* soul decided to work couples one and three simultaneously, having them move out to the couple on their right, do a pattern such as Chase the Rabbit, Chase the Squirrel, then, having finished it he would direct the two active couples to move across the set so that couple one could be doing the pattern with couple four while couple three would work with couple two.

Others livened the action even more by doing a "follow-up." Couple one would move over to couple two, do a pattern, then move over to couple three. Once having completed the dance with couple three, couple one would move on to couple four. At that point couple two would then move to couple three and all four couples would be busy, each couple following on the heels of the couple ahead and keeping this up until couple four had finally completed its rounds.

Another variation of the "follow-up" had couple one visit couple two and do a pattern such as Lady 'Round Two, Gent Fall Thru which we described earlier. Having finished the pattern, couple one with couple two following moved on to couple three to do the pattern again, this time with two couples active. All six dancers would move on to couple four and repeat the pattern once again, with six dancers active.

THERE'S STILL MORE TO COME—Apparently the more we uncover in America's history of the dance the longer this series will last. This particular chapter, briefly covering the last 30 years of square dancing, will be concluded next month, however, there is so much more on the subject that could be written. For one thing the area differences, the fact that Texas started out by doing *all around your left hand lady* and *see saw your taw* "in reverse" and southern California did the same with the call *red hot*, makes these little bits of information especially important to local pageants. Coming will be information on the *double square* or Royal and other tidbits.

WHERE Do We Go *from Here?*

LOOKING BACK over thirty years of round dancing, the changes that have taken place would boggle the mind. Time was when couple dances were more or less "freestyle," with each one doing his own thing in the polkas, schottisches, waltzes and two-steps. As we know, all of that began to change in the late 1940s when dance routines began to emerge.

These early routines were, for the most part, still fairly unsophisticated and consisted of short patterns repeated many times through to the end of the recording. For that reason they were easy to remember and everyone was able to join in the round dancing.

As we danced through the early 1950s the routines became a little more complicated and we began to see 32 measures of dance with only a few measures repeated. Suddenly we were in the era of the "specialized" round dance instructor who could teach the patterns and cue the dancers through them until the dancers were able to do the routine. Once learned, just a reminder on the part of the instructor that Part Two was coming up or that a particularly complicated step was next was all that was needed.

Then in the late 1950s came the "latins," those rhythms that were completely different from anything that had been seen in round dancing to that point. The shock was heard 'round the world of round dancing. Some teachers refused to teach any of these dances and many dancers refused to learn them. When it became apparent that these rhythms were here to stay and that they really weren't changing round dancing that much, they gradually gained acceptance and today these rou-

tines are as much a part of round dancing as the waltzes and two-steps.

Throughout this period it was still the same activity. The costumes remained the same, ladies still danced in ballets or flats, and choreographers prepared their dance cues using standard round dance terminology.

Now round dancing is going through another period of change. We are seeing the introduction of International ballroom dancing into the activity. Many of our teachers have spent countless hours and dollars in learning the figures and techniques of International ballroom dancing and some ballroom dance teachers have entered the more lucrative field of round dancing.

Certainly International ballroom dancing brings to the activity a variety of "new" and different steps and patterns. Many of these figures are not difficult to do for the person who is able to devote many nights each month to round dancing. However, some of these figures are finding their way into the easier square dance routines and we wonder if choreographers and teachers have fully considered what the consequences might be if International ballroom figures are thrust upon the unsuspecting square dancer whose round dancing is limited to the more simple routines.

There are many in the square and round dance activity who want to include the less complicated round dances. They are not interested in doing more and most do not have the time to devote an extra evening or two each week to round dancing. If they are unable to continue to enjoy doing a few routines at their square dance club they will be completely turned off to round dancing and they

will be lost to this phase of the activity.

International ballroom dancing is bringing other changes to round dancing and there has been some discussion as to whether these changes are good or bad. Completely different techniques involving heel leads, heel turns, postures and body positions are being introduced. A new language is being brought into round dance terminology. And ladies are changing from the comfortable flats and ballets to high heeled shoes.

Will these innovations completely change the activity or will round dancing continue to be a fun recreation which the majority can enjoy without spending hours in learning one particular step or figure? Will the men have to be re-educated to start with a right foot lead? Will round dancing become a specialized activity for the minority who want only this type of dancing with its "feathers," "im-

petus turns," "throw away oversways," "developes," etc.?

Many of these figures are beautiful to see and pleasant to dance. Is it not possible to include them in round dancing without adopting the difficult, sometimes unnatural and exaggerated techniques? If this is to happen, we won't need round dancing. We can all become International ballroom dancers and leave round dancing to those who feel that square and round dancing belong together and who will limit their round dancing to dancing the square dance rounds between tips at their square dance club.

"Where do we go from here?" The answer must lie with those who are in a position of leadership in the activity. If they accept the entire premise of International ballroom dancing we may just see the demise of round dancing as we know it today.



Gene and Laura Senatore—Philadelphia, Pa.

ASQUARE DANCE OPEN HOUSE brought Gene and Laura Senatore into the square and round dance activity. Following their graduation into mainstream square dancing, Gene and Laura immediately joined a class in round dance basics conducted by Frank and Ruth Seidelmann.

Both having been ballroom dancers, the round dancing appealed to them and they attended more classes each week to learn as much as they could. When round dance leaders, Frank and Emily Reynolds, moved to Tucson, Gene and Laura were asked to replace them.

Since then they have been active in their chosen hobby. Gene and Laura have a weekly basics class and a weekly intermediate-

advanced class; they cue for square dance clubs and are known for their devotion to square dancing, never refusing a request to cue for charity and/or benefit dances.

The Senadores have attended every National Convention since 1966. They were Business Co-Chairmen and Round Dance Afterparty Hospitality Chairmen for the 16th National in Philadelphia in 1967. They have worked as MCs and monitors, have attended panels, clinics, etc. and have taught at the past five Nationals.

Laura has served for two years as Secretary of the Delaware Valley Round Dance Teachers Association and Gene is now President of that organization for the second term.

Laura and Gene make their home in Philadelphia, Pennsylvania. When Gene has to travel on behalf of his job in management engineering, Laura teaches and cues in his absence. They are presently involved as Assistant Round Dance Vice-Chairmen for the 26th National Convention to be held on the Boardwalk in Atlantic City, New Jersey in 1977.

The Senadores have a sincere desire to continue teaching beginners and stay alert to changes in the round dance world. It is their hope that they may be able to maintain an active role in their favorite hobby for many years to come.



HOW WE DANCE

CIRCLE FOUR TO A LINE

THE ART OF SQUARE DANCING well makes it necessary to possess a knowledge of many *little* things. These so-called *little* things identify a dancer as being smooth, considerate and knowledgeable. As has been mentioned in this series a number of times in the past, it is often these *little* things that are overlooked. When that happens the basic becomes awkward and, as a result, is sometimes all but eliminated from useage simply because of the misunderstandings that arise.

One of our workhorse movements that has been around for a long time is Circle Four to a Line. Let's take a look at it in our illustrated play-by-play breakdown.

Note that our number two couple is lined up with a vertical marker at the right side





of each picture. This mark will parallel the line of four when it has been formed.

Starting from a static position (1) couple one moves out to the couple on the right (2) and circles clockwise (3).

As the lead man (in white trousers) nears the completion of his circling movement (4) he breaks with the lady on his left and stretches the line (5) to allow all four dancers to fit comfortably into the necessary area.

It is at this point that the only real "trick" of the basic takes place. So frequently the end lady will start her turn-under too early. Consequently this leaves her in the center of the square and results in a ragged line. Note here (5) that the line is beginning to form and as the end lady's partner raises his right hand

for an arch, she moves under (6) aiming back to her position at the end of the line. Note also that the lead man has moved far enough to provide space for the end lady to do a turn-under (not a spin) when she reaches the end (7). At the completion of the movement the line of four is straight and ready to move forward (8) or follow the next call.

Remember: It's an easy movement like this that will give you trouble unless you take a little time out to understand and practice it.

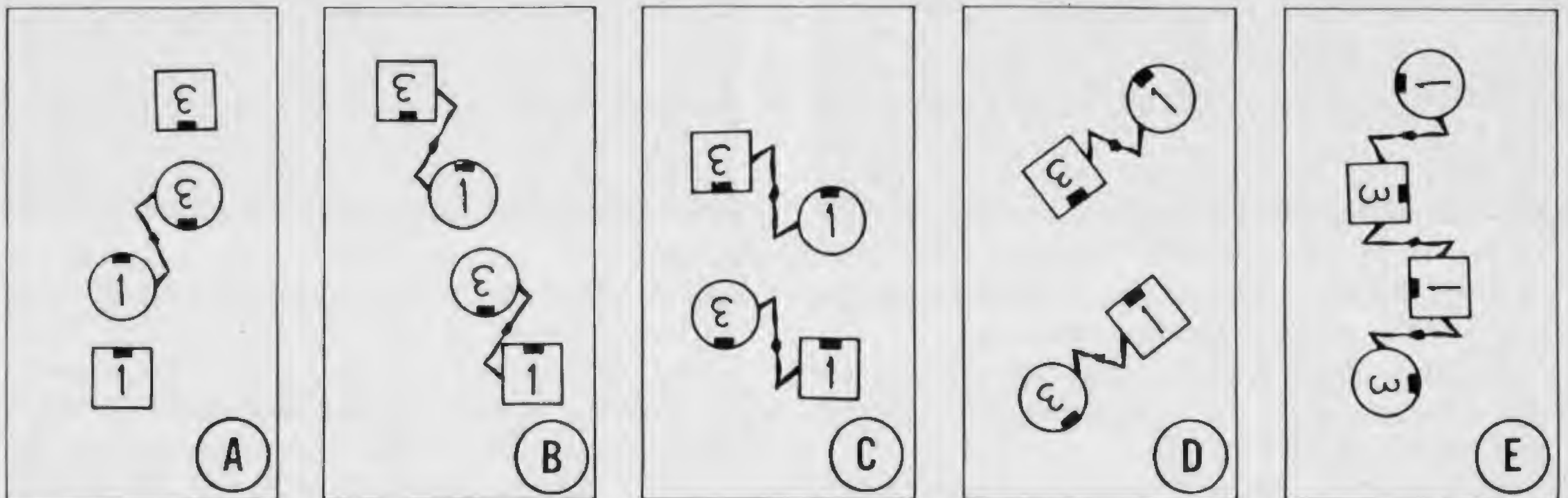


TAKE A GOOD LOOK

a feature for dancers



CALLERLAB's recommended review movement for the quarter gets a checkout by our friends Joe and Barbara.



BARBARA: With the emphasis being put on new movements in our workshop periods, Joe and I have discovered that sometimes we get a bit rusty, or even forget, some of the standard basics. The other night we had an occasion to dance to an excellent out-of-area caller who used several basics that were all but forgotten by a great number of us.

JOE: Perhaps that's one reason why we take our hats off to the folks responsible for the quarterly movements for setting a precedent by suggesting one new experimental movement (Chase Right, described in the April, 1976 issue) and one review movement which happens to be Dixie Style (Basic 71) for the current quarter.

BARBARA: This, as we are reminded by our caller, begins like a Dixie Chain. You'll find that it usually starts in-motion from a previous movement, which places the ladies in the lead and the men following.

JOE: We do it quite frequently following a courtesy turn, when the men simply let the ladies take the lead, and then follow them.

BARBARA: As an example, this is the way Dixie Style to an Ocean Wave works. The men have just finished courtesy turning their

partners. The two ladies move forward into the center, giving their right hand to each other (A). They move past and give left hands to the opposite men (B). The dancers move past each other (C) and retaining left hands, they simply turn one-quarter (D) and end in a lefthanded ocean wave (E).

JOE: Dixie Style can work from other setups too, but you can get the principle of the motion from this example. Hope it helps.

BARBARA: In talking over the Quarterly Movements Committee action regarding the spotlighting of an older movement—both Joe and I agree that this is a great idea. All too often we discover that we and the other dancers in the group have no trouble with the latest and the greatest, but when it comes to some of the older less complicated basics we may not have done for a while, we tend to fall flat on our faces.

JOE: There are many new dancers coming into mainstream dancing and these older movements are brand new to them. Since so many are really good movements it seems a shame to drop them. We have suggestions for some that might be reactivated. Perhaps you have others. Why not send them in.

The Dancers

Walkthru

DEDICATED to the BEGINNER

AT THIS TIME OF YEAR WHEN MANY CLASSES are nearing graduation, it's an ideal occasion to look forward to the next class. Many ideas will still be fresh in thought—ideas of what worked and perhaps of what might be improved. Here are some suggestions you may wish to implement next season as gleaned from the Rip-Snorters Square Dance Club of Walnut Creek, California.

Potential Members

As most square dancers have discovered, word of mouth is often the most successful recruitment method for new dancers. To encourage club members to invite friends to join the new class, the Rip-Snorters developed an incentive program. Any member bringing four or more couples to the class (which began in late September) received free a month's dues to the club. The only catch was that the newcomers must still be dancing with the class by the end of November. Any club member bringing two or three couples to the class received a reflective dancer insignia for his automobile. In addition the club participated in exhibitions in a local shopping mall during square dance week and submitted write-ups to local newspapers.

More Than Just Lessons

Once the class was underway, the sponsoring club provided the neophytes with a 360° view of square dancing. In addition to the weekly classes which included some club "angels" each time, the club members decided to put out a monthly newsletter for the group. As the class is known as the Short Horns, the paper was appropriately entitled the Short News. Much like a regular club newspaper, the Short News was a dittoed one or two page sheet containing a variety of information. Items regarding square dance etiquette, a review of current dance figures, suggestions on body maneuvers were featured along with

questions and answers. A list of class members and addresses was included with the first edition while later copies provided birthdays and anniversaries. Items about costuming, special events, etc. eliminated taking too much time during the classes for extra announcements.

Committees

While the class did not include regular club committees, the idea of helping was put into practice from the very beginning. A number of couples were asked to bring 1½ dozen cookies to each session. Those responsible were listed in the Short News each month. An interesting aside is how the class covered the cost of coffee. All beverages were provided free of charge; cups cost 10c an evening. Dancers were encouraged to mark a cup and retain it for an evening.

About five months into the classwork, a special Newer Dancers' Hoedown was sponsored by the club and class members were invited to assist on all the committees. This allowed them to become familiar with some of the extra club activities.

Items of Interest

A bulletin board was maintained at the class on which a variety of helpful information was posted. Everything from fashion suggestions to dances open to the newcomer, etc. were listed with the material being changed frequently.

Just a few weeks after the class was underway, a fashion show was put on displaying appropriate square dance attire and telling the newcomers about the fun of dressing for the dance. Two local square dance stores donated 10% discount cards for the activity.

One club member put on a two-evening special get-together (not on a class night) for class members interested in sewing. Patterns for ladies' dresses and men's shirts were shared. Ideas for petticoats and pettipants

The WALKTHRU

were passed along. For those gals who didn't sew, names of women willing to sew for them were distributed. A special 10% discount was obtained from a local yardage store to encourage these new dancers to make their first square dance outfit.

At an appropriate time in the lessons, each class member received a copy of The Sets in Order American Square Dance Society 50 Basics Handbook, followed a few weeks later with a copy of the Extended 75 Basics Handbook.

Results

Interesting to note is that the efforts of this club and its caller paid off. 39 couples started the new class. At last note, 30 were still dancing. Of the nine lost to the group, reasons included health and moving out of the area. Ah, but those who left the city were given information on square dancing in the area to which they were going and so a potential for the activity was gained in that new locale.

A lot of work—yes! A great deal of thought put into the planning—yes, indeed! Was it worth it? We'd say, by all means.

IDEAS

from HERE and THERE

SQUARE DANCERS ARE BUSY and inventive people. This month we peek into several areas to see what is going on and what good ideas are on hand to be shared.

Rochester, New York

The Triggers Square Dance Club enjoys company and hopes to encourage local clubs within its area to dance together occasionally. It is starting a "Friendship Night." Every third week of each month, any club couple may invite one couple from some outside club to come and dance with the Triggers free of charge. Or, any couple from some other club may call a club member and ask to be invited by them. As long as each visiting couple has a club sponsor there is no charge. In this way friendships are shared, each visiting couple has a host for the evening to shepherd them and to introduce them to others and a good time is had by all.

Merced, California

The Romp'n Stompers Square Dance Club puts out a yearly calendar which lists its own club dates as well as Central California Square Dancers Association dances and special events to which its members would be welcome.

Loaded with local advertising, the calendar also is a club fund-raiser.



Mason City, Iowa

Famed for "The Music Man," Mason City also boasts a fairly new club, The River Squares. Composed of 22 couples with a current class of better than five squares, The River Squares emulate the enthusiasm of



square dancers everywhere. They dance twice a month. In addition they had such fun on a club hayride that they plan to make it an annual event. They have given exhibitions of square dancing at nursing homes, county homes, a handicap village and in street dances. During Christmas 17 couples plus their children sang carols at five locations for shut-ins. A variety of special fun badges including square dancing on roller skates and in snowmobiles have been obtained.

When planning the club badge, one clever member suggested they use "Shrink Art," thus making each badge individual as well as cutting expenses. This is an ingenious type of craft which permits a person to write, draw or trace on a special type of plastic. The design may then be colored if desired. After the pattern is cut out, it is placed on a teflon cookie sheet or on aluminum foil and baked



The WALKTHRU

in a kitchen oven. The overall size shrinks while the design intensifies in color. (A delightful idea which might be put to use in a variety of ways. Check your local craft or hobby stores for more information.)

Sun Valley, California

SQUARE DANCING reader, Chuck Pratt, each month reads the "Take A Good Look" section of the magazine to keep abreast of new movements and how to execute them. He relates that by using four different crayons, he colors in the circles and squares which indicate the four couples. In this way it is easier for him to follow the pattern of the movement as it unfolds. A simple but effective idea. Give it a try.

BADGE OF THE MONTH



With the Bicentennial so much in thought these days, we're all taking a look over our shoulders at what our forefathers did and how they lived. Reminiscent of early travel is the badge of the Shilo Prairie Schooners, formed at the Canadian Air Force Base in Shilo, Manitoba, in 1966.

Shilo is just a few miles off the Yellow Quail Trail which saw many oxcarts, ox-wagons and covered wagons, or prairie schooners, as they were known in the early days.

The badge is white on woodgrained plastic. It also has been reproduced in a 20" x 30" banner all done in needle-point by a talented club member.

SQUARE DANCE DIARY by a square dancer



In many areas the month of May marks the culmination of dance classes that started last September. And so it is to all these new graduates that we salute you at

COMMENCEMENT TIME

"... HERMAN DIDN'T DO TOO WELL WITH THE DANCING, BUT HE WAS THE GREATEST COFFEE MAKER IN THE CLASS..."

"... THEY'D PROBABLY RUN HIM FOR PRESIDENT IF HE'D ACCEPT THE JOB!"



We invite you to send in your suggestion for a scene in the Square Dance Diary.

• Chapter thirty-nine

The One-Night Stand (continued)

This is the final section on this chapter about one-night stands. A sometimes overlooked segment of SQUARE DANCING, the one-nighters without a doubt reach the greatest potential of the square dancing public. If a person only has one crack at square dancing during his lifetime, it will be at one of these one-time specials. That's a good reason to make the dance as truly representative of the best that is in the activity as possible. Here are a few nitty gritty suggestions that may come in handy when setting up a one-nighter.

- The idea of presenting a "square dance party" comes quite frequently from someone who has never square danced before but who knows someone who has. If it is the first time a sponsoring group has ever presented a square dance One-Night Stand, you can be sure they have very little idea of what modern square dancing is all about.

Usually the reasons for considering such an evening boil down to (1) a desire for a recreational evening, (2) a method of attracting a large group of people for any one of a variety of reasons, or (3) a means of fund-raising.

Regardless of the underlying incentive, the caller is looked upon as an "expert" and should be able to provide what is necessary.

The preplanning for one of these events is important. The caller who has been given the responsibility of making the event successful can pass along to the "hosting" group suggestions and tips that will play an important part in the evening's success. Here are some of the points that will need to be covered:

When: Quite frequently the sponsoring group will already have selected the date by the time the caller is contacted. If you are to be the caller and the date is clear with you, then you might point out any obvious conflict which you feel the group might have overlooked in selecting this date. (Mother's Day, the night before a three-day holiday, etc.) It is well to discourage an exceptionally long evening. Square dancing *can* be rather strenuous exercise for those who are not accustomed to it.

Where: Success of a One-Night Stand very frequently depends upon the surroundings. A good, clean, well-located hall with a good floor and good acoustics is essential. You may have to point this out to the sponsors and perhaps even suggest some possible locations.

What: Suggest that the folks call it a Square Dance or a party evening of mixers and games. Discourage the use of the name "barn dance" even if the dance is being held at a barn-like structure. The inference often represents the evening as being something other than what you hope it will be.

Helpful Tips: In the course of the pre-planning you may be in a good position to offer the sponsors suggestions which may not have occurred to them. Some of these may be passed on to the members to help make this a more successful evening. Encourage informal wear, ladies to wear full skirts and low-heeled shoes; the men long-sleeved shirts, etc. Stress that the floor should be clean and be sure to caution the sponsors against using any dance wax. Once you arrive on the scene you'll know best whether to add Spee-Dup or Slo-Down.

Additional Entertainment: Unless you explain carefully, folks who know little about square dancing will think that a full evening of this activity will be *just too much* and that they will probably need some ballroom dancing and other bits of entertainment tossed in. You should be able to assure them that your program will more than fill the time and, except for providing the hall, the participants and the refreshments, you will provide everything else. This includes sound system and records.

"No drinking!" We say that, and while we know it may be difficult to hold to under certain circumstances, you are at the same time in a position to win respect for square dancing by sticking to your guns. You will be wise to explain early (perhaps even before accepting the assignment) that square dancing can only be successful if the bar is closed and suggest that the only beverages served be non-alcoholic.

Actually, the potential sponsors will not realize that the success of their party depends to a great extent upon the "no liquor" requirement. Once the situation is explained to them clearly (and gently) you will often discover they are more than desirous of going along with the idea, realizing that it could be a solution to problems of previous parties. Their goal is, after all, a successful evening.

You will learn to be ready for all types of "surprises" as you work with One-Night Stands. One of our memorable experiences started out by our "hosts" assuring us that it would be a Western Dance. It was Western, all right—Western Mexico, that is. Have you ever called to maracas and marimbas?

When possible, it is best if you can personally sit down and talk with the sponsors. Find out what they actually have in mind. Discover what their idea of square dancing is (it might surprise you). If you work with the sponsors far enough in advance, you will be able to provide them information they can include in their printed invitations.

If the dance is to be held in a hall that is not familiar to you, it is a good idea to go over and take a look at it—well in advance. See what type of a floor it has. It is strange what ideas people will get. Your dance surface could be a lawn. It could be a convention center. You can find ways of adapting to almost anything, but it is better to be prepared than to be "surprised."

Finances: What does a caller charge for calling a One-Night Stand? This is something that depends entirely upon the circumstances, the area and the particular dance and group involved. This must be worked out in advance by the caller and the sponsors.

Adapting This Program to Special Groups

Many of the simple dances and some of the procedures used in this program

adapt well when teaching special types of groups. For instance, when working with the blind, dances that have a maximum of continued contact work well. The mixers can be adjusted so that there is no progression and each dancer stays with his own partner during the dance rather than facing the confusion of moving ahead to someone new.

Surprisingly enough, the great majority of dances can be done by those in wheelchairs. The timing has to be altered, of course, but even this can become, in time, very smooth.

If there is any one virtue which is more requisite than any other when working with these "special interest" groups, it is patience. It is not the dancers who come around to adjusting to the caller but the caller-teacher who must adjust his way of thinking to fit the abilities and possibilities of those with whom he is working.

By the same token, in no phase of square dancing will the rewards be greater and the personal satisfaction for the caller-teacher reach a higher summit.

The Exciter Dance

An excellent method of bringing new "recruits" into a series of lessons, is through a One-Night Stand. Quite frequently, the square dance club or caller will be the sponsor of such an evening. While the format remains basically the same as for the garden variety one-nighter, the significant difference lies in the fact that those attending are aware that there is a "follow-up," and that they will be invited to join a group if they enjoy this one evening.

At an "exciter dance" quite frequently experienced square dancers will personally conduct their non-square dancing friends to and from the dance and be ready to dance with them, space permitting.

The experienced dancers dancing with non-dancers must realize, of course, there is "only one caller" in the hall. The greatest help they can give will simply be to fill in squares so that all newcomers have an opportunity to dance. It may be that the caller will want to use the experienced dancers for a demonstration some time during the evening, but even this may not work out with the program.

A word of caution to the "helpers." *Let* the new dancers discover the movements for themselves; don't try to pull them through.

Let's Do It Again!

There is no better compliment for the caller, and no better testimonial for square dancing, than to have someone come up and say "What, is the evening over already?" or "When can we get together and do this again?", or "Where can we learn more?"

Repeat performances for a group happy over their first square dancing experience are not uncommon. With this in mind, you may want to keep track of what you call in order to help in your planning the next time around. Don't feel that you have to change the program radically or come up with something entirely new. Chances are that if you do, you may find that a great part of your group has changed. Those who come a second time are looking forward to doing some of the dances over again (that same old "familiarity" pattern). Those who are getting their initial experience will want *all* the fun you presented originally.

"I Just Happen to Have My Card With Me"

If folks had a good time at their One-Night Stand, there is a good chance they are going to want to get in touch with you again. It isn't a bad idea to have your business card unobtrusively handy, just in case. It is also a good idea to carry copies of announcements of new beginner classes, just in the event someone is "sold."

Calling for Your Square Dance Party
— My Specialty and My Pleasure

JOE SEEDO
caller



Phone
000-0000

**416 LEXINGTON PLAZA
YOUR TOWN, COLORADO**

BE OUR GUEST. If you're looking for an idea in the way of a callers' card you may use this one. Simply get your printer to add your own name, phone number and address. A good looking card that includes all the necessary information can prove to be a gold mine for you later on. People who are happy with your calling will usually be delighted to pass your name along to others.

It is always good to be ready for an opportunity to let folks know something about square dancing. When the opportunity comes, remember to keep it short, interesting and to the point. You may want to say something like this:

The old barn dance isn't with us any more. In its place is its wonderful descendant, American Square Dancing. You will find folks enjoying this activity in every one of the United States, in all the provinces of Canada, and in over 50 countries overseas. It is estimated that more than 6 million people are taking part in square dancing today. The way it is growing, many more will be a part of it tomorrow. We don't dance in barns much any more. Instead, our hall could be a modern school auditorium, a church recreation hall, a hotel ballroom, or a modern, attractive, air-conditioned hall built just for square dancing. We have our national conventions too and more than 22,000 have turned out for one of these yearly, three-day affairs. You'll have to hunt a long time before you'll find a more wonderfully friendly, exciting couple activity than Square Dancing.

Music for the One-Night Stand

In general, the music you use for your One-Night Stand will play a great part in the evening's success. As part of your preplanning, it is important to listen carefully beforehand to each record you plan to use. And, while you are about it, you might listen to the record all the way through so that you won't be fooled on the night of the party by a record that has a tricky ending or a defect somewhere in the final grooves.

Music for your one-nighter should include the very best that square dancing has to offer. Try to stick to the sounds of contemporary American Western Square Dancing. Avoid records with "too squeaky" a fiddle or anything that might be "too far out." The tempo of your record selections should have the new dancers in mind. It will be a while before they learn to relax to the music, but good, rhythmic hoedowns, well-played singing calls and toe-

tapping mixers with hoedown tempos somewhere in the neighborhood of 128 to 130 metronome beats per minute, should do the trick.

The new dancer, particularly the very young and exuberant, will tend to skip. In our case, we teach how *not to skip*, and not just because it is poor square dancing. We remember that it may not matter one jot to these people whether they square dance again or not, but skipping does tire a person out and the music is much easier to follow with a comfortable, easy shuffle. For that reason, there is a much better opportunity of providing a good time for all if the folks dance *to* the music.

A tremendous quantity of records suitable for One-Night Stands have been produced by more than 35 specialized record companies over the past 15 or 20 years. Not all of these recordings still are available. However, by shopping around and adapting hoedowns and singing call records that you can find, you will be able to come up with plenty of variety. Square dance record dealers specializing in this type of music are listed each month in SQUARE DANCING the Official Magazine of The Sets In Order American Square Dance Society, 462 No. Robertson Blvd., Los Angeles, Calif. 90048.

Here is a sample list of hoedown records to start with. There are many more available.

Boil 'Em Cabbage—KaloX 1119
Jim Jam—Sets in Order 2147
Rubber Dolly—Sets in Order 2116
Sherbrooke—Grenn 15008
Skillet Lickin'—Blue Star 1952
Whiffletree—Top 25068
Wild Cat—Windsor 4186

On occasion a large one-nighter will feature "live musicians." This is fine *if* the caller is apprised of the situation and *if* the orchestra knows square dance music and the techniques of accompanying a caller. A caller would do well to consider not accepting a one-nighter featuring live music *unless* he has confidence in the musical group. More than that, he needs the opportunity to work out tunes, keys and tempos with the group ahead of time. A careful check of the entire program beforehand is a definite prerequisite when working with a band.



Much, much more can be written about the art of conducting a One-Night Stand. If you have the opportunity, watch a veteran caller handle one of these evenings. Take note of what pleases the crowd. Determine what techniques you would like to "borrow." Notice those things which you feel should be omitted.

We can learn much as we go along and the highly successful caller is continually on the lookout for methods of improving his One-Night Stand performance. It is the one plateau of square dancing that reaches the greatest percentage of our population. For that reason it deserves our greatest effort.

This concludes the section on one-night stands. We still have a few chapters to go, some additional thoughts on sight calling, additional "How To Do" segments on couple dancing and a few others that are "musts" for a complete up-to-date callers' textbook.

LADIES ON THE SQUARE

A BICENTENNIAL FASHION SHOW



YOU DON'T HAVE TO BE INVOLVED with a large convention or special square dance event to put on a Bicentennial fashion show. It's great fun to research some of the early outfits and with a few willing workers and some who sew, you can provide a delightful bit of entertainment for, perhaps, just your



Aggie Reid, Puyallup, Washington, portrays the wife of an 1850 sod settler. Her dress has a filler in back, an over-apron in front which is horizontally pleated. The bodice is high-necked and long-sleeved. The bonnet has a small sunshade in back to protect the neck. Life was hard, times were serious, colors were dark.



Lorraine Zabaro, Glendale, California, creates Butterick's 1776 pattern #4260. Her overskirt is trimmed with lace; elegant sleeves have a removable lower portion so they can be changed from dress to dress. A hoop skirt is worn underneath. Fabrics were beautiful, times were elegant.

fellow club members.

There are many angles from which to view such a fashion spectacular. One might be to start with the current costumes and work backwards into time. Decide first what your approach will be. When you know what eras

(Please turn to page 52)



THE CONTRA ROADRUNNER

FOR THOSE OF YOU who are discovering the challenge and pleasure of moving to music that comes with doing the longways or contra dances, here is a contemporary contra that captures much of the traditional feeling. You who are *purists* in this field or in the field of contemporary square dancing will sometimes note in contras certain license that is taken, which is understood by the dancers and explained by the prompters (callers). Those who have danced traditional contras in New England will remember that a balance is often a freely interpreted movement with each dancer doing his own thing to the rhythm of the music. As we will be showing

in these pictures, the dancers will be doing a step-swing balance in unison.

In contemporary square dancing we are told that a couple *wheel around* is done with the person on the left (the one in the man's position) always backing up, while the person in the lady's spot always moves forward. In this dance you'll note later on when the inactive couples do a wheel around, that the couples are reversed and the man, even though on the wrong side, backs up.

Enough for introductions. This contra written by Don Armstrong is unique in that it involves everyone most of the time. It is a duple crossed over, which means that after first "forming on" with all of the men on the caller's right and all the ladies on the caller's left, the 1st, 3rd, 5th and every other couple





is active and these couples have exchanged places with their partners (1).

To start the dance each person faces his corner — the men face left and the ladies face right (2) and do a do sa do (3). Then each dancer faces across the set and does a do sa do with his partner (4) and backs up into lines once again (5).

Joining hands in the two long lines, each dancer balances on his right foot, swinging the left foot across (6). Then, placing his weight on his left foot, he swings his right

foot across (7). Releasing handholds in the line, all of the dancers swing their partners (8) and, having swung, face *down* toward the foot of the hall in contra promenade position (9). This is simply a regular promenade position with the right hands held in front. The left hands are not held.

On the last steps of the measure the dancers backtrack, turning individually (10), and walk *up* toward the head of the hall (11) in four steps.

It is here that the only real "trick" of the





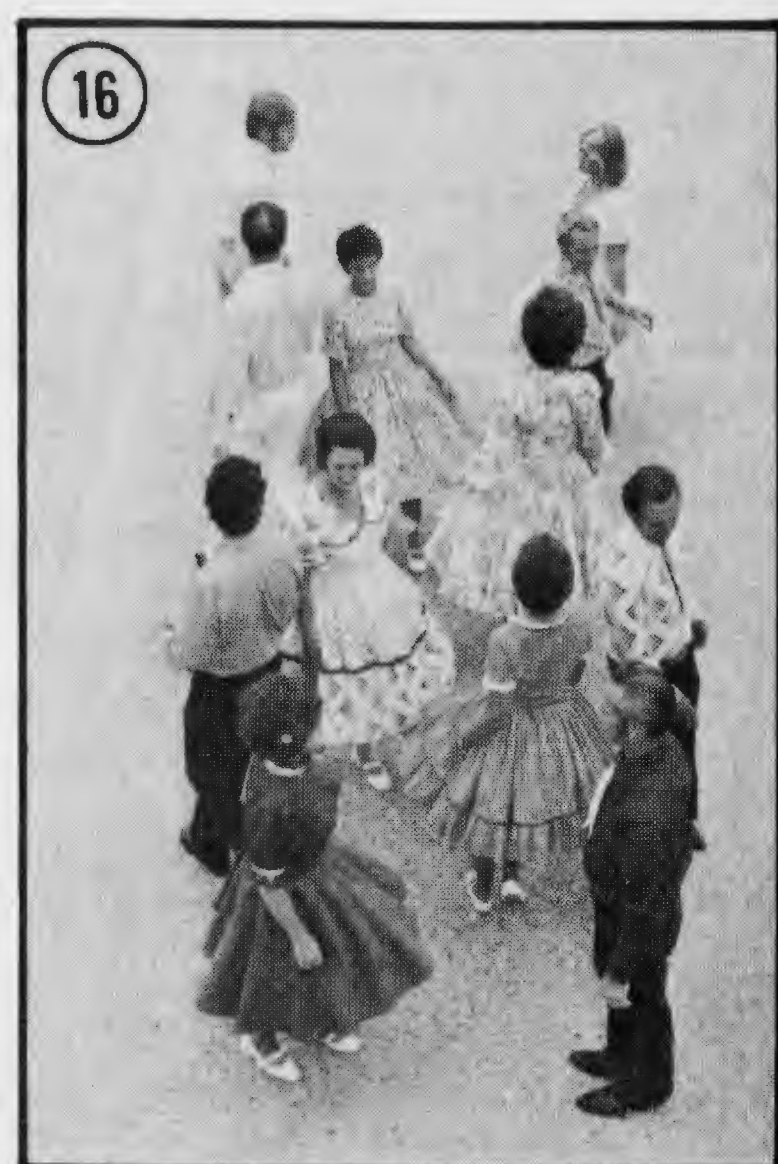
dance occurs. The *actives* release handholds with their partners and, in a zoom or clover-leaf type of action (12) they move out and around the couple behind them. Simultaneously the *inactives* move forward and begin to wheel as a couple (13). Completing the wheel they are joined by the *actives* and circle four 8 steps to the left (14).

Switching from the circle to a left hand star (15), the dancers move back to the lines they were in when they started (1), only now each active couple has moved *down* one place and

each inactive has moved *up*. This leaves one couple inactive at the head and one at the foot. They simply wait out the next time through the dance until they are told to cross at the head and cross at the foot, at which time they again get into the routine.

At this point (16) each person, with a new corner, begins the dance by doing a do sa do as was done in the beginning (3) and the dance continues.

This dance can be called and danced to any number of good, well-phrased jigs or reels.



THE 25TH National SQUARE DANCE Convention[®]



June 24, 25, 26, 1976

ANAHEIM
CALIFORNIA

"A Past to Remember — A Future to Mold"



ALL ACROSS AMERICA, as dancers travel to the 25th National Square Dance Convention in Anaheim, California in June, they will be stopping for the night and looking for a square dance. We're listing those dances for which we have received information, however, it might be a good idea to check around when stopping for the night. There are probably countless trail dances being held that are advertised only in the local areas.

June 17—Trail In Dance, Municipal Auditorium, Pensacola, Florida

June 17-19—3rd Annual Trail In Festival, Red River Community House, Red River, New Mexico

June 18—Trail Dance, Loveland High School, Loveland, Colorado

June 21, Trail Dance, Del Webb Town House, Phoenix, Arizona

June 21—Trail Dance, New Convention Center, Albuquerque, New Mexico

June 22—Red Boot Roundup Trail Dance, Fairgrounds, Tulare, California

June 23—A special Trail End Dance will be held at the site of the First National Square Dance Convention in Riverside, California. This dance will feature callers who participated at the First National and will mark the silver anniversary of the National Square Dance Convention.

Convention Highlights

A two-hour pageant will depict "American Square Dancing Through the Years." In all there will be ten segments, each portraying a different aspect of the last 200 years of square dancing.

Truly a show to behold, the fashion show will be more of an extravaganza than a show. It will be produced to enable the more than 6,700 spectators in the Arena of the Convention Center to have a bird's-eye view of each participant. Seats will be at a premium for this one time only showing so plan to arrive early and enjoy the entire show.

Every conceivable topic will be covered

under one of the panels, seminars and clinics. Special displays will be on continuous view and other rooms will also provide constant activity. National dignitaries will be on hand to represent the American Revolution Bicentennial Administration in tribute to the fact that this Convention is a National Bicentennial Event. Each of the fifty states will have a space reserved for them as will many foreign countries in the Parade of States. It's quite likely that this will be a Parade of Nations.

Following these special events and over 300 hours of dancing, the 25th National will be brought to a unique conclusion with a night of revelry at world-famous Disneyland. Beginning at 9 pm, Saturday, June 26, until 5 am Sunday, dancers will be able to enjoy the entire park as their very own pleasure realm. The park will be closed to the public, so Disneyland will truly be giving square dancers a private party. With unlimited use of all Disneyland rides and attractions (except shooting galleries), and with four locations for square and round dancing in two areas, this will be an occasion to be remembered. In addition there will be dance music by a Dixieland Band and a Rock Band. Still another feature will be the 10 pm running of "America On Parade."

Dancers are reminded to complete the Advance Registration Application and return as soon as possible. Advance registrations will be accepted until June 1st, however, confirmations will not be mailed out after May 1st. Those received after May 1st will have to be picked up at the Convention. Outstanding accommodations for housing are still available in the areas surrounding the Anaheim Convention Center for those dancers who submit their request through the 25th National Housing Committee. All accommodations assigned by the Convention Committee will be served by a regularly scheduled shuttle bus system. These buses will run frequently from early morning until the conclusion of the Convention each day.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Ohio

The Country Swingers of Lancaster recently held a "Friendship Dance." All members were issued passes to invite another couple from any club to be their guests for the evening. Officers of the club invited callers as their guests. Club Caller Don Huff called for dancing from 8 to 11 pm. A dinner, served by the club members was enjoyed by all from 11 pm to midnight, after which square dancing was resumed until 2 am. The Country Swingers would like to invite everyone traveling through the area to stop by and attend their 3rd Annual All Niter on May 22nd. Guest caller for the evening will be Jerry

Cochran. The group dances at the Fisher Catholic High School. All guest callers who attend are invited to call after midnight.

—Barb Beasley

Arizona

The Central Arizona Callers Association will host a Trail Dance on Monday, June 21 at 7:30 pm. The dance will be held at the Del Webb Town House and is a free dance called by Association callers. Keep this in mind if you're traveling through the area on the way to Anaheim, California, for the National Convention.

Another event that travelers might keep in mind is the 27th Annual Square and Round Dance Festival to be held at the Armory Adult Center in Prescott. The dates for this one are June 18th and 19th and the hosting group is the Mile-Hi Square Dance Club.

—Dorothy Trafford

Colorado

The Foot and Fiddle Square Dance Club of Loveland is holding a Trail Dance on June 18th at the Loveland High School. Al Oksness and Perry Beigh will call. This club is also holding summer dances.

Washington

Two affairs of note will be taking place in the State of Washington in the near future. The first will be the State Square Dance Festival on June 18th and 19th at Capital Pavilion in Olympia. Beryl Main and Bud and Shirley Parrott will be featured. On July 9th, 10th, and 11th, the Washington State Leadership Seminar is scheduled for Central Washington

The scene is Holiday Hall, a combined Trailer Sales building and square dance hall in Toms River, N.J. Owners, Ken and Agnes Sanford, are square dancers and the hall can accommodate 50 squares. Notice the happy faces of the dancers, part of a crowd of 30 squares on this particular night.



ROUND THE WORLD of SQUARE DANCING

State College in Ellensburg. Open to all square and round dancers, caller and keynote speaker will be Bill Peters. For registration write to Millie and Ray Amundson, 3615 Sunset Way, Longview 98632.

Minnesota

On June 11, 12, and 13th, Minnesota's 25th Square Dance Convention and annual meeting will be held in Worthington. Jack Lasry and Frank and Phyl Lehnert will be on hand for the three-day program. For information contact LeRoy and Eva Ullrich, 1731 South Shore Drive, Worthington 56187.

Tennessee

Tennessee square dancers are looking forward to the 4th State Festival to be held June 4th and 5th at the Civic Center in Jackson. Tennessee callers will conduct the two-day program of dancing, workshops, grand march and entertainment. For reservation requests contact Mac McDaniels, P. O. Box 3476, Jackson 38301.

Idaho

Many of Idaho's square and round dancers are busy preparing for the Bicentennial Square and Round Dance Festival to be held June 17-20 in Boise. Bill Peters, Johnny LeClair, and Penny and Ross Crispino are featured callers. The program will feature workshops, style shows, teen dancing, a pageant, chuckwagon breakfast and afterparties. For information write Keith Copenhaver, Rt. #4, Nampa 83651.

Kootenai Kloggers have two special dances coming up this spring and summer. The first will be held May 16 at the Idaho Fairgrounds in Bonners Ferry and is a Bicentennial Hoedown. Cal Brazier will call for the dance which starts at 2 pm. July 17th is the date for the Huckleberry Festival at the same location with Ross and Penny Crispino calling. This dance starts at 8 pm.

Texas

Make your plans now to square your sets; pick your chick for the 14th Annual Bicentennial '76 Festival of the Texas State Federation of Square and Round Dancers at the HemisFair Convention Center in San Antonio on June 5th. Watch for the Trail In Dances and enjoy yourselves all the way to San Antonio. The blue bonnets will be blooming at this time



Caller Joe Lewis and North Texas Square and Round Dance Association Presidents Melba and Charles Quisenberry (left to right) take time out to have their photo taken at the Double Star Square Dance Club's Dinner Dance.

of year and that is a beautiful sight to see.

"TAT" zero, two, one, four! No, it is not a new square dance call but the phone number (828-0214) to call in San Antonio to get the latest in square dance information from the Alamo Area Square and Round Dance Association. With the use of a telephone answering device on an incoming only business line (to reduce cost, as no outgoing calls are made) service is provided 24 hours a day. The number will be listed in both the white and yellow pages of the next directory issued. It will be listed as Square and Round Dance Association of the Alamo Area for easy location. Announcements are designed to give the latest club and association regular and special dance information for both local and traveling dancers. The next time you come through San Antonio give the number a call.

Canal Zone

Square dance clubs of the Canal Zone held their 4th Annual Jamboree for the Canal Zone and Panama the latter part of March. The theme of this year's event was "Our USA—200 Years" and it took place at the Restaurante InterChina, Republic of Panama. Clubs participating in this Jamboree were Star-In-A-Circle, Panama Cross Trailers, Sunday Swingers (from the Pacific Side) and the

Canal Kickers from the Atlantic area. Potential visitors to the area are invited to direct any correspondence to Lew McAllister, P. O. Box 127, Albroom AFS, Canal Zone.

Michigan

Two dances scheduled for the Wyoming area of Michigan are the Bicentennial Celebration on May 1st at Godwin High School and the 3rd Annual Free July 4th Dance on July 5th. (Yep, we said the 5th!) The latter will be held at Lamar Park in Wyoming.

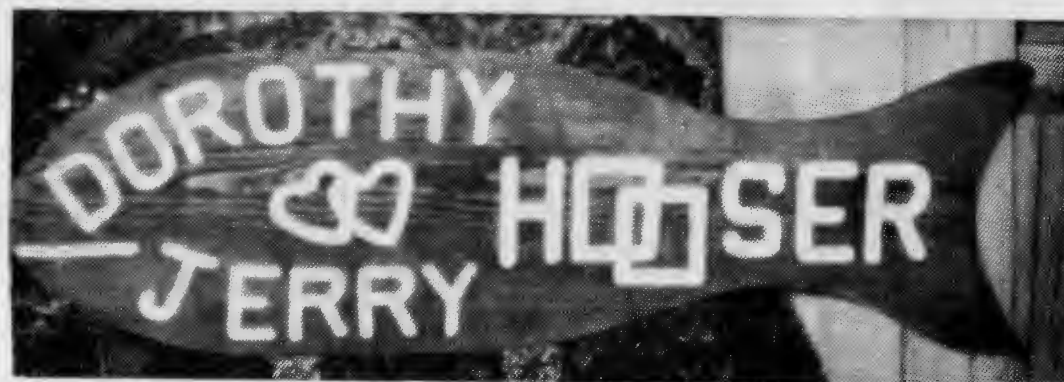
Cal Golden will be featured at the 17th Tulip Festival scheduled for May 15th at the West Ottawa High School Gym in Holland. A Kick Off Dance Friday, May 14th at the Civic Center in Holland will get things rolling. Walt and Mary Wiewiora will conduct the rounds and an exhibition by the Wooden Shoe Klompen Dancers will be presented.

Mississippi

Mississippi square dancers had a two-day festival in honor of the Inauguration of Governor Finch the first of the year. Square dancing stepped into the limelight and presented a 30-minute program at the Governor's Ball. The floor of the Coliseum was filled with dancers from all over the state. This was not the first square dancing at the Governor's Ball, however. Finis Nabors called to two squares at the Inauguration Ball for Governor Paul Johnson several years ago.

Georgia

In an area where Western square dancing was practically unheard of two years ago, there is now a very active club and flourishing square dance program. Dances are held at the



This cleverly designed gift was presented to Caller Jerry and Dorothy Hooser of Lillooet, British Columbia. The fish shape was chosen because Jerry just recently retired from the Department of Fisheries.

recreation hall at Andy's Trout Farms in Dillard. The Spring Wake-Robin Festival was held in April at the Mountain City Playhouse in Rabun County. Mountain City Playhouse is owned by the American Legion and was built specifically for Mountain square dancing.

Augusta Twirlers celebrated their second anniversary in January with a dance at the Julian Smith Casino. Dancers from Georgia, South Carolina, Arizona and Wisconsin were in attendance. On February 29 dancers graduated from the beginners' class and workshops are being held to ready the square dancers for the 25th National in Anaheim in June.

—Hildreth Moody

Illinois

A Southern Illinois Square Dance Federation was formed recently to foster better relationships between area clubs and to air and discuss problems within clubs. Six clubs and six callers and round dance leaders are pre-

(Please turn to page 63)



Members of Classic City Squares of Athens, Georgia, entertain residents of the Heritage Nursing and Convalescent Home. This was a return visit and just one of the occasions used by the group to promote square dancing in Athens.

8 pounds of sound by Hilton



The Micro-75

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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



May, 1976

WHAT ARE THE REQUIREMENTS for a good square dance call? To be sure there are many; among them is the need for smooth motion or flow. Much of the success of a call depends upon the caller, on his ability to deliver the call in an intelligent and danceable manner. Equally important is his ability to select good material. Not all callers create their own material, but many spend countless hours going over patterns in order to make them smooth and danceable. Our collection this month comes from Bill Higgins, Fairfax, Virginia. Though not necessarily original, the dances are ones he finds particularly pleasurable in using with his groups.

(59)

Heads square thru
Swing thru
Girls double circulate
Boys trade
Boys circulate
Swing thru
Boys double circulate
Girls trade
Girls circulate
Right and left thru
Dive thru
Star thru
Cross trail
Left allemande

(67)

Heads promenade halfway
Head ladies chain
Heads star thru
Pass thru
Right and left thru
Dive thru
Pass thru
Circle four
Break to a line
Do sa do to an ocean wave
Swing thru
Spin the top
Slide thru
Right and left thru
Cross trail
Left allemande

(59)

Heads half sashay
Star thru
Swing thru
Boys trade
Boys run
Wheel and deal
Right and left thru
Dive thru
Pass thru
Swing thru
Boys trade
Boys run
Couples circulate
Wheel and deal
Left allemande

(72)

Head ladies chain
Heads half sashay
Heads lead right and circle
Ladies break to a line
Pass thru
Wheel and deal
Centers pass thru
Spin chain thru
Boys run
Find your corner
Left allemande

(45)

Heads half square thru
U turn back
Box the gnat
Square thru three quarters
U turn back
Swat the flea
Pull by
With the outside two
Half square thru
U turn back
Box the gnat
Square thru three quarters
U turn back
Swat the flea
Change girls
Box the gnat
Change girls
Swat the flea
Change girls
Box the gnat
Change hands
Left allemande

Heads square thru
 Spin chain thru
 Girls U turn back
 Boys circulate
 Cast off three quarters
 Star thru
 Square thru three quarters
 Trade by (or cloverflo)
 Square thru five hands
 Cloverflo (or trade by)
 Swing thru
 Boys run
 Wheel and deal
 Left allemande



**BILL
 HIGGINS**

Bill and Kathi Higgins discovered square dancing thirty years ago when they happened on a "Pappy" Shaw dance while vacationing in Colorado. Returning home to St. Louis, Missouri, they immediately "jumped" into the activity and have been avid square and round dancers ever since. Bill started calling in 1951; much of his calling has been in Japan and Europe while serving on active duty with the army. Bill and Kathi were Co-Founders of the European College of Square and Round Dancing in 1963. Following a return to the States in 1967 and a tour in Vietnam in 1969, Bill retired as a Colonel in 1972 with 30 years service and the Higgins now make their home in Fairfax, Virginia. Here Bill regularly teaches and calls for two clubs on a weekly basis. They also teach and cue rounds and for a night of relaxation they belong to a weekly round dance club. Bill is a member of CAL-LERLAB (serving on the Basics and Round Dance Committees), a LEGACY Trustee, and has twice been President of the Washington, D.C. Area Callers Association. The Higgins are General Chairmen of the Overseas Dancers Association and will host its 14th Annual Reunion in Washington, D.C. this August. Kathi

is a prolific artist; Bill makes all of her picture frames and somehow they manage to spend some time on the golf course each week. Their latest venture is the formation, with Lou and Decko Deck, of a Square and Round Dance Institute (SARDI) which features multi-caller classes at all levels. The Higgins wholeheartedly subscribe to the motto of the Overseas Dancers Association, "Friendship is Square Dancing's Greatest Reward."

Heads curlique
 Cast off three quarters
 Boys fold
 Peel and trade
 Girls fold
 Peel the top
 Boys fold
 Peel and trade
 Girls fold
 Peel off
 Wheel and deal
 Pass thru
 Left allemande

(75)
 Heads half square thru
 Swing thru
 Tag the line right
 Wheel and deal
 Dive thru
 Pass thru
 Swing thru
 Tag the line right
 Wheel and deal
 Dive thru
 Square thru three quarters
 Left allemande

(54)
 Heads square thru
 Eight chain thru
 Right and left thru
 Ladies chain
 Eight chain six
 Right and left thru
 Ladies chain
 Eight chain four
 Right and left thru
 Ladies chain
 Eight chain two
 Right and left thru
 Ladies chain
 With the lady in front
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

Heads right and left thru
 Cross trail around one to a line
 Right and left thru
 Pass the ocean
 Swing thru
 Boys run
 Ferris wheel
 Centers pass thru
 Left allemande

Head ladies chain
 Heads curlique
 Same boys run
 Circle to a two-faced line
 As couples scoot back
 As couples walk and dodge
 All California twirl
 Slide thru
 Square thru three quarters
 Left allemande

(60)
 Heads lead right
 Circle to a line
 As couples swing thru
 As couples spin the top
 Boys run
 Boys trade
 Box the gnat
 Right and left thru
 Cross trail thru
 Left allemande

NESIAN

By Garth Gates, APO San Francisco

Heads square thru, to an ocean wave
 Fan the top
 Swing thru without a stop
 Spin the top then
 Right and left thru
 Flutter wheel, dive thru
 Substitute and
 Square thru three quarters
 Left allemande

Joe Saltel

Eureka, California

One and three square thru, curlique
 Walk and dodge, bend the line
 Pass the ocean, recycle
 Veer left, couples circulate
 Ferris wheel, centers pass thru
 Left allemande

Heads square thru, swing thru
 Boys run, ferris wheel
 Double pass thru, centers in
 Cast off three quarters, curlique
 All eight single file, circulate twice
 Boys run, zoom
 Square thru three quarters
 Left allemande

INDEX

By Dick Hamilton, Deer Ledge, Montana

One and three square thru four hands
 Swing thru double
 All eight circulate twice
 Ends trade, ladies trade
 Men run and wheel and deal
 Eight chain thru across the track
 Chain 'em over don't look back
 Swing thru double
 All eight circulate twice
 Ends trade, ladies trade
 Men run and wheel and deal
 Curlique is what you do
 Swing thru go two by two
 Centers circulate twice
 Ends circulate twice
 All eight circulate twice
 Centers trade, four men turn back
 Guess who, left allemande

SINGING CALL*

C.B. BLUES

By Ron Schneider, Berea, Ohio

Record: Dance Ranch # 632, Flip Instrumental
 with Ron Schneider.

OPENER

Sides face grand square
 I was driving down route 63
 Listening to my old CB
 Well I must have been doing about 95 (reverse)
 There on the side of the road
 Out of his car and standing around
 Was smokey the bear with a camera
 Four ladies chain across that ring
 Gonna turn that girl around
 Chain 'em right back home promenade around
 You won't be in the know till you get a radio
 They'll take your picture Mister
 MIDDLE BREAK, ENDING:
 Four girls promenade once around
 Inside that ring come on home and
 Give your girl a swing join hands and
 Circle left circle round that town
 Allemande left and weave the ring on down
 They'll take your picture Mister
 Do sa do and promenade her home
 You won't be in the know till you get a radio
 They'll take your picture Mister

FIGURE:

Head two couples promenade halfway
 Round the outside of the ring
 Into the middle and do a slide thru
 Pass thru and circle four halfway round
 Veer to the left girls trade and
 Do a ferris wheel pass thru
 A right and left thru
 Come on now swing thru
 Swing that corner girl and promenade
 There's a smokey you know at the one double O
 He'll take your picture Mister

SEQUENCE: Opener, Figure twice, Middle break,
 Figure twice, Ending.

ROUND DANCES

TRY TO REMEMBER — Hi-Hat 945

Choreographers: Ray and Elizabeth Smith

Comment: The music has the big band sound but it is a bit fast for International waltz figures.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart Point, —; Together to CLOSED M face WALL, Touch, —;

PART A

- 1-4 Fwd, Side, Hook to SEMI-CLOSED face LOD; Pickup to CLOSED, 2, 3; (L) Waltz Turn; (L) Waltz Turn M facing LOD;
5-8 Open Telemark, 2, 3 to SEMI-CLOSED face WALL; Fwd, Rise, Recov; (Slip Pivot) Back, Turn, Fwd end in BANJO M facing LOD; Fwd, 1/4 R Turn face WALL in CLOSED, Close;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL;

PART B

- 1-4 Waltz Away, 2, 3; Spin Manuv, 2, 3 end in BANJO M face RLOD; Back, Back/Lock, Back; Heel Pivot, 2, 3 end in SEMI-CLOSED facing LOD;
5-8 Thru, Side/Close, Turn end in BANJO M face LOD; Rock Fwd, Recov, Back to SEMI-CLOSED face LOD; Fwd Waltz, 2, 3; Waltz Manuv, 2, 3 end CLOSED M face RLOD;
9-12 1/2 L Pivot M face LOD, Rise, Recov; Back, Side, Close; (L) Waltz Turn M face RLOD; Bwd Waltz, 2, 3;
13-16 (R) Waltz Turn; (R) Waltz Turn M face WALL; (Twirl) Side, Behind, Side; Thru, Side, Close;
SEQUENCE: Dance goes thru twice. Second time thru complete meas 16 and drift apart.

SNOOPY — Hi-Hat 945

Choreographers: Merl and Delia Olds

Comment: An active and fun two-step with good novelty music.

INTRODUCTION

- 1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BANJO M face LOD, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Close, Turn end in SIDECAR M face RLOD, —; Rock Back, —, Recov, —;
5-8 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Close, Turn to BANJO M face LOD, —; Rock Back, —, Recov to CLOSED M face WALL, —;
9-12 Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Back, —; Rock Back, —, Recov, —;
13-16 Turn Two-Step; Turn Two-Step face LOD; (Twirl) Fwd, —, 2 SEMI-CLOSED, —; 3, —, 4, —;

PART B

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd to CLOSED M face WALL, —;
5-8 Side, Close, Side, Close; Side, —, Behind, —; Side, Close, Side, Close; Side, —, Thru to SEMI-CLOSED facing LOD, —;
9-12 Repeat action meas 1-4 Part B;
13-16 Repeat action meas 5-8 Part B except to end in CLOSED M face WALL;

INTERLUDE

- 1-4 Side, Close, Side, Touch; Side, Close, Side, Touch; Apart, Close, Together, —; Side, Close, Thru to BANJO M face LOD, —;
SEQUENCE: A — B — Interlude — A — B plus Ending.

Ending:

- 1-4 Side, Close, Side, Touch; Side, Close, Side, Touch; Side, Close, Side, Close; Apart, —, Point, —.

IN THE MOOD — Belco 265

Choreographers: Earl and Rosie Rich

Comment: This is an easy two-step though the routine does not follow the sequence of the music. There are only 31 meas. One band has cues. Music is good.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M face LOD; Side, Close, Fwd, —; Side, Close, Back, —;
5-8 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Wheel, 2, 3, —; 4, 5, 6 end in SEMI-CLOSED facing LOD, —;
9-12 Fwd, Close, Back, —; Back, Close, Fwd, —; Apart, Close, Back, —; Together, Close, Fwd to SEMI-CLOSED, —;
13-16 Cut, Back, Cut, Back; Rock Back, —, Recov, —; Fwd Two-Step; Fwd Two-Step to CLOSED;
17-20 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;
21-23 Wheel, 2, 3, —; 4, 5, 6 end in BUTTERFLY M face WALL, —; Side, Touch, Side, Touch;
24-27 Side, Behind, Side, Front; Side, Behind, Side, Front; Apart, —, Point, —; Two-Step Across end M facing COH in BUTTERFLY;
28-31 Repeat action meas 24-27 in RLOD to end in SEMI-CLOSED facing LOD;
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.

HONOLULU-HANA HOU — Belco 265

Choreographers: Ed and Mary Susans

Comment: This is not a difficult two-step routine. Music is nice and light. One band has cues.

INTRODUCTION

- 1-4 Lead hands joined M face WALL 3 pickup

notes Wait; Wait; (Twirl) Walk Fwd, —, 2, —; 3, —, 1/4 R Turn M face WALL in CLOSED, —;

PART A

- 1-4 Side, Close, Fwd, —; Side, —, Thru, —; Side, Close, Back, —; Side, —, Thru to SEMI-CLOSED, —;
- 5-8 Fwd, Close, Back, —; Back, Close, Fwd to CLOSED M face WALL, —, Side, Close, Fwd, —; Side, Close, Cross to SEMI-CLOSED facing LOD, —;
- 9-12 Rock Fwd, —, Recov, —; Rock Back, —, Recov to LOOSE-CLOSED M face WALL, —; Side, Behind, Side, Front; Pivot, —, 2, —;
- 13-16 Turn Two-Step; Turn Two-Step end SEMI-CLOSED face LOD; (Twirl) Walk Fwd, —, 2, —; 3, —, Pickup to CLOSED — M facing LOD, —;

PART B

- 17-20 Fwd Two-Step; Fwd Two-Step; Walk, —, 2, —; Side, Close, Cross to SIDECAR, —;
- 21-24 Walk Out, —, 2, —; Side, Close, Cross to BANJO, —; Fwd, Close, Back, —; Back, Close, Fwd M face WALL, —;
- 25-28 Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, —; Side, Close, Cross, —;
- 29-32 Side, Close, Side, Touch; Side, Close, Side, Touch; (Twirl) LOD Walk Fwd, —, 2, —; 3, —, 1/4 R Turn to CLOSED M face WALL, —;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-4 Side, Close, Fwd, —; Side, Close, Back, —; (Twirl) Fwd LOD, —, 2, —; Apart, —, Point, —

ABOUT THESE QUADRILLES

The intense interest shown by a number of round dance leaders and round dance specialists has led us to believe that the quadrilles, like the contras which are done to the phrase of the music and are cued in a manner similar to the rounds, may indeed prove popular to those who round dance. With that thought in mind, we include another one this month.

QUADRILLE

REFLECTIONS QUADRILLE

By Dena Fresh, Bella Vista, Arkansas

Formation: Regular square formation. Opposite footwork.

Record: Lloyd Shaw 1011

Comment: A smooth flowing waltz quadrille using ladies chain thru the star and tea cup chain.

INTRODUCTION

Wait 6 counts then ack partner and face center of the set.

PART 1

- 1-4 All Forward, —; Step, Touch, —; All Back, —; Step, Touch, —;
- Dancers grasp hands in a circle and step forward into the center and step back to place.

- 5-8 Heads Star in the Center; —; —; Turn L Face to Star Left;

- 9-20 Chain the Ladies thru the Star;

Head W chain out (Lady one with Lady four, Lady three with Lady two) and Side W chain in. All 4 W chain completely thru the center star and back to their original position. The W must remember as they chain into the center star to go behind the M who is behind the W with whom they are chaining. The two head M keep turning the star in the center and at the end of meas 20 the two side W are back with their partners and the head W are in the star in front of their partners.

- 21-24 Head M reach fwd and take partner in Skirt Skaters and start turning her toward home position and then one time around to end facing center of the set. At the same time the side couples in Skirt Skaters turn L face two times around to end facing the center of the set.

- 25-32 Four Ladies Chain Over; Turn Them; Chain Them Back; Turn Them;

PART 2

- 1-16 Sides Face — Grand Square;

Dance very smoothly and with grace using 3 steps and a step touch turning a quarter on the second meas.

- 17-32 Teacup Chain;

M's part — Turn W coming to you with whichever hand she offers. Don't make her change. When your partner comes back-courtesy turn her and square the set.

Head Ladies part — Star R 3/4 in the center. Turn corner by L, original opposite by R, Star L in center 1 1/4, original left hand M by R. Home to partner and courtesy turn.

Side Ladies part — Turn corner by R, into center 1 1/4 with L, original opposite by R, original right hand man by L, into center 3/4 R hand star, home to partner and courtesy turn.

PART 3

- 1-4 Repeat action meas 1-4 Part 1:

- 5-8 Side couples Star R in Center; —; —; Turn L Face to Star L;

- 9-24 Chain the Ladies thru the Star;

Side W chain out (Lady two with Lady one, Lady four with Lady three) and Head W chain in. The two side M keep turning the star in the center. Follow instructions in Part 1.

- 25-32 Four Ladies Chain over; Turn them; Chain Back; Turn Them;

Note: Part 3 may be danced with head couples active again instead of the side couples.

PART 4

- 1-16 Sides Face — Grand Square

- 17-32 Teacup Chain;

Repeat meas 17-32 of Part 2. Bow to partner.

SEQUENCE: Dance goes thru once.

GRAND RIGHT AND LEFT ET CETERA

By Hayes Herschler, St. Augustine, Florida

Do a grand old right and left
Meet that girl and box the gnat
Change hands and swat the flea
Change hands and curlique
Boys run around that girl
Boys fold around that girl
Boys swing that girl
Everyone promenade

Darrell Hedgecock

San Jose, California

(73)

Heads pass thru
Cloverleaf, behind the sides
Double pass thru, peel off
Step to a wave, spin the top
Slide thru, couples circulate
Couples trade, wheel and deal
Dive thru, double pass thru
Centers in and
Cast off three quarters
Slide thru, centers star thru
Back away, left allemande

Heads pass thru
Cloverleaf, behind the sides
Double pass thru, peel off
Step to a wave, spin the top
Slide thru, wheel and deal
Dive thru, double pass thru
Partner trade
Centers flutter wheel
Sweep a quarter, left allemande

John Ward

Alton, Kansas

Heads pass thru and separate
Go around one and line up four
Pass the ocean, ends circulate
Boys run then
Flutter wheel and sweep a quarter
Pass thru, left allemande

Heads lead right, circle to a line
Pass thru, tag the line right
Wheel and deal, step to a wave
Swing thru, scoot back
Boys run, flutter wheel
Reverse the flutter
Star thru, pass thru
Left allemande

(59)

Couples one and two only rollaway
Heads square thru four hands
Step to a wave, ends circulate
While the centers trade
Swing thru, all eight circulate
Boys run, bend the line
Star thru, pass thru
Left allemande

BOROWAY (62)

By Lloyd Priest, Scarboro, Ontario, Canada

Head ladies chain across
Heads pass thru, separate round one
Into the center, pass thru
Star thru with outside two
Pass thru, wheel and deal
Centers pass thru
Everybody pass thru
Left allemande

Ron Bessette

Grand Prairie, Texas

Heads curlique, walk and dodge
Circle up four, make a line
Curlique, circulate one position
Boys run right, veer left
Half tag, trade and face
Allemande left

Heads rollaway half sashay
Curlique, walk and dodge
(Boys dodge girls walk)
(Two guys two girls facing)
Make a wave, boys trade
Girls trade, centers trade
Boys run right around the girl
Bend the line
Allemande left

SINGING CALL

MARGIE

By Monty Wilson, Malibu, California

Record: Mac Gregor # 2185, Flip Instrumental
with Monty Wilson

OPENER, MIDDLE BREAK, ENDING
Circle left

Margie I'm always thinking of you Margie
I'll tell the world I love you
Allemande left that corner lady
Walk right by your girl
Right hand turn the right hand lady
Get back home you swing and whirl
Margie left allemande come back
Do a do sa do then you promenade
After all is said and done
There is really only one
Margie Margie it's you
FIGURE:

Heads square thru four hands around then
You do the right and left thru
You turn the girl around and pass thru
Trade by do a little do sa do
Make an ocean wave and when you do
Girls trade swing thru and then
Turn thru left allemande come back
Do a do sa do and then promenade
After all is said and done
There is really only one
Margie Margie it's you

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

Ed Fraidenburg
Midland, Michigan

Heads lead right, circle to a line
Flutter wheel, sweep a quarter
Veer left to a two-faced line
Girls trade
All cast off three quarters
Left allemande

(62)
Heads square thru, swing thru
Girls circulate, men trade
Girls run, couples circulate
Wheel and deal, swing thru
Men circulate, girls trade
Men run, couples circulate
Wheel and deal, dive thru
Square thru three quarters
Left allemande

TOO MUCH

By Fred Christopher, St. Petersburg, Florida

Heads square thru
Circle a half to a two-faced line
Couples circulate, ferris wheel
Double pass thru, centers in
Cast off three quarters, curlique
Single file circulate, checkmate
Ends circulate two notches
Centers trade and circulate one notch
Ends fold, curlique
Swing thru, boys fold
Peel the top, turn and left thru
Pass thru, wheel and deal
Centers pass thru
Left allemande

Lloyd Priest
Scarboro, Ontario, Canada

Four ways to get out of a box formation with
dancers facing their corners.

Curlique, scoot back
Boys run right
Girls run left
Left allemande

(68)
Ocean wave
Boys trade
Boys cross fold
Left allemande

Ocean wave, scoot back
Everybody fold
Left allemande

Square thru three quarters
On third hand curlique
Scoot back, boys run
Slide thru, left allemande

ELECTRIC

By Ed Fraidenburg, Midland, Michigan

Heads square thru
Circle half to two-faced line
California twirl, girls circulate
Men cast off three quarters
Diamond circulate, men circulate
Girls cast off three quarters
Couples circulate, wheel and deal
Curlique, men turn back
Left allemande

PITTER PATTER

By Gene Pearson, Groves, Texas

Heads square thru to an ocean wave
Boys trade
Swing thru, scoot back
Fan the top, triple trade
Curlique, coordinate
Bend the line, star thru
Girls U turn back, coordinate
Wheel and deal, star thru
Curlique, coordinate
Bend the line, pass thru
Tag the line, leads U turn back
Left allemande

SINGING CALL*

PALOMA BLANCA

By Ernie Kinney, Cantua Creek, California

Record: Hi-Hat # 457, Flip Instrumental with
Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Circle left
When the sun shines on the mountain
And the night is on the run
Left allemande then do sa do her
Men star left inside you run
Turn thru then go left allemande
Do sa do swing and promenade
Dawn of Paloma Blanca
No one can take this beauty away
FIGURE:

Heads square thru four hands around now
Do sa do make a wave and then scoot back
Girls circulate boys trade
Cross fold and turn thru left allemande
Come back a do sa do
Corner you swing and promenade
Dawn of Paloma Blanca
No one can take this beauty away
ALTERNATE FIGURE:

Heads right and left thru
Then you square thru
Sides face grand square you do
Heads separate come down the middle then
Cross trail thru your corner swing
Left allemande new corner
Come back a do sa do
Left allemande then you promenade
Dawn of Paloma Blanca
No one can take your beauty away
SEQUENCE: Opener, Figure twice, Middle break
Figure twice, Ending.

CHOICE

By Fred Bailey, Rush City, Minnesota

Head couples flutter wheel and
Sweep a quarter, pass thru
Curlique the outside two
Boys run, bend the line
Spin the top, scoot back
Boys run, couples circulate
Wheel and deal
*Square thru three quarters
Trade by, left allemande
*or
Pass thru, trade by
Veer left, boys circulate
Girls trade, couples trade
Wheel and deal, reverse flutter wheel
Then slide thru double and pass thru
Left allemande

NIMBLE (75)

By Tom Hightower, Sacramento, California

Sides promenade three quarters
Heads right and left thru and turn thru
Centers in and cast off three quarters
Ends trade, swing thru and
Cast off three quarters, girls run
Box the gnat, slide thru
Pass thru, tag the line left
Wheel and deal, swing thru
Centers trade, ends fold
Peel off, couples circulate
Bend the line and pass thru
Wheel and deal and the
Girls square thru three quarters
Star thru, California twirl
Bend the line, star thru
Slide thru, star thru
California twirl
Left allemande

John Ward

Alton, Kansas

(61)

Head two gents face your corners
Box the gnat, girls go up and back
Girls square thru four hands
Square thru three quarters round, trade by
Square thru three quarters round, trade by
Do sa do to an ocean wave
Swing thru, ends double circulate
Swing thru, ends double circulate
Boys run, star thru
Allemande left

Heads square thru four hands
Split that couple, line up four
Pass the ocean (boys now in center)
Boys run, ferris wheel
Centers flutter wheel, pass thru
Square thru three quarters
Left allemande

NOTICE: The number in parenthesis preceding some dances in the Workshop indicates the most advanced basic used in that dance.

Darrell Hedgecock

San Jose, California

(45)

Sides pass thru, turn left
Promenade three quarters round
Heads right and left thru full turn
Split those two, separate around one
Lines pass thru, ends turn in
Half square thru, separate around two
Lines pass thru, ends turn in
Square thru three hands
Circle four halfway round
Head gents break to a line
Pass thru, bend the line
Pass thru, California twirl
Left square thru two hands
Left allemande

Head ladies rollaway
Heads half square thru
Slide thru, centers pass thru
Cast off three quarters
Pass thru, wheel and deal
Left square thru three hands
Flutter wheel
Left allemande

SINGING CALL*

I SAW YOUR FACE IN THE MOON

By Marshall Flippo, Abilene, Texas

Record: Blue Star # 2021, Flip Instrumental with
Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Left allemande that corner
Come back swing old honey
Those gents star by the left one time
Put your arm around your own partner
Star promenade go round that ring
Now four little ladies backtrack
Turn thru with the partner
Left allemande come back and promenade
Oh when I saw your smile
It faded with the gloom
When I saw your face in the moon
FIGURE:

Now head two couples square thru
Four hands around that ring there
With the corner lady do sa do swing thru
Now those boys fold and then
Girls turn back do a curlique
Do a walk and dodge my friend partner trade
Square thru three quarters round that ring
Swing your corner promenade
Well I saw your smile
It faded with the gloom

When I saw your face in the moon

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

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CALLER of the MONTH



Ken Kernen, Canoga Park, Calif.

BORN IN THE RANCHING COMMUNITY of Del Norte, Colorado, Ken Kernen became acquainted with square dancing as a Saturday night entertainment shared with friends and neighbors.

It was while attending the University of Colorado at Boulder that Ken began taking the square dance activity a bit more seriously by dancing with the University club, Calico and Boots. The club soon found itself without a caller and Ken picked up the mike. With much assistance and moral support from Gib Gilbert, he began calling in 1962 and served as coach of the exhibition team for the next four and one half years. It was here in 1963 that Ken and Sharon met and both have felt that square dancing not only brought them together but over the years has become a philosophy of life.

Ken and Sharon have attended the Lloyd Shaw Fellowship in Colorado Springs for the past ten years and Ken serves on the Board of Directors of the Lloyd Shaw Foundation.

After Ken earned his degree in Electrical Engineering, the Kernens moved to Phoenix, Arizona, where Kirsten, now eight and Burke, now six were born.

In 1973 Ken made the decision to change

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careers and devote himself to the activity that had become such an important influence in his life. The Kernens moved to California and joined the staff of The Sets in Order American Square Dance Society where Ken is Administrative Assistant to Bob Osgood and Manager of Callers' Supply. Sharon also works at Sets in Order and is Bob's secretary.

Since his arrival in California, Ken has been actively calling and is particularly noted for his work with one-night stands. In 1974 he became a member of CALLERLAB.

Ken says, "We live very full and busy lives, lives built on the joy of dance and warm fellowship. We are thankful for the opportunity to be involved so fully in the square dance activity."

(LETTERS, continued from page 3)

priate level workshop. We were invited to one which turned out to be rather high level but we were smart enough to realize that we did *not* belong there. So it is important to follow a "class to club" workshop.

Doris and Roland Wolfe
Allentown, Pennsylvania

Dear Editor:

In January, 1975, Leo's doctor told us he would have to go on dialysis (kidney machine) because of renal failure. In June he had a coronary attack which left him almost helpless. The doctors advised open heart surgery but considering the two strikes against him, they were more than a little concerned. . . . they decided to go ahead, not knowing what the outcome might be. Meantime medical bills were piling up and everyday bills were collecting. In October our wonderful square dance friends gave us a "Helping Hand" dance. . . . Collected enough money for us to

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pay our bills and live until Leo's Social Security would come through in January '76. Leo had open heart surgery in November and came through with flying colors. We are back in round dancing (the slow ones so far) and it won't be long before he will try square dancing. Thanks to all the wonderful people of square dancing who have made this possible, plus a wonderful God above who helped the doctors. We will be forever grateful.

Leo and Phyllis Still
Billings, Montana

Dear Editor:

We, the Black Gold Chainers Square Dance Club, have been in existence about three years. We have around 150 members. Thanks to the SIOASDS. . . . we have learned a lot of good things through your magazine. We love the western square dancing but it is hard not to clog if the beat of the music is just right. I believe we will double our members through the Bicentennial year. . . . hope to make a real good image of square dancing here in the mountains of Eastern Kentucky.

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Thelma and Adrion Brashear
Hazard, Kentucky

Dear Editor:

In the section in SQUARE DANCING devoted to Take a Good Look showing diagrams of the newer movements, a very important part is missing. In all of the older issues a page listed among the calls would give examples of how the movement could be used. This is very important to callers who are holding

down jobs and do not have the time to work our routines for using these figures.

Steve Blust
West Branch, Michigan

Perhaps we take this too much for granted. In the future we'll aim to include some sample calls.—Editor

Dear Editor:

I am a square dancer and an ex-club caller. I also have an interest in writing to pen friends who are also in square dancing. Would you send me a list of pen friends, if possible, from



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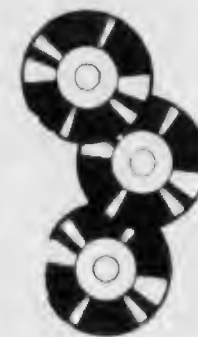
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Anyone out there interested in setting up a correspondence with Mr. Brodie?—Editor

Dear Editor:

Two years ago I introduced square dancing here in the resort area of Long Beach, N.C. Lewis H. Conley was the first to sign up for

the beginners' class. Today he is the club caller. He directed the class for me while I was hospitalized and did such a good job I told him to carry on. Since then he has graduated two classes of his own. Train more callers who will keep the floor moving with the 85 basics and let's keep the flower of friendship blooming.

Bob Helms
Southport, North Carolina

Dear Editor:

We have been following some articles (in

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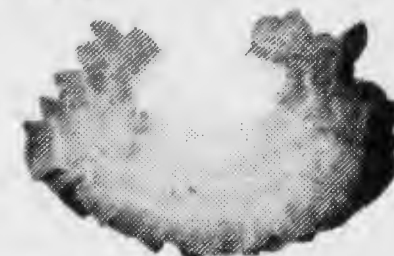
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SQUARE DANCING magazine) and we think they are outstanding. One especially has proven to be a good manager's tool. I refer to the "New Dancer's Special." I am presently teaching two classes, and as in every class there are one or two individuals who don't get the hint. When we showed them these articles they came around and no one was embarrassed. Good work!

Garth Gates
 Guam

Much thanks. We're planning a new and dif-

ferent New Dancer series to start next October.—Editor

Dear Editor:

Our association had a discussion on a couple of subjects and we decided to write to see if you could help us. Is it still considered standard to twirl when you meet your partner for a promenade, also on reaching home? Also, on the courtesy turn should the girl place her hand at her back, or is skirt or skaters position the standard now? Hand positioning was what the discussion was on. Thanks

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for any help you might be able to give us.

Lue Shanks
Columbus, Montana

While we still indicate that the twirl is standard both before and following a promenade, we have noticed that it is being dropped by many dancers. We still suggest that it be taught, but that the new dancers be primed to adjust to the style used by different groups they visit. In time this will probably be clarified by CALLERLAB or we may make a survey of various areas and suggest what the majority seems to be doing. It may be that with the increased complexity within a

square such frills will logically disappear (to the delight of some and the dismay of others). When it comes to the courtesy turn we suggest that dancers be aware of both positions.—Editor

(LADIES, continued from page 28)

you want to feature then you can research them. Libraries and museums are a good source of material, both written and fashion plates which are helpful. Try to include both men's and women's fashion for interest and especially as they relate to dance.

Several of the pattern companies currently

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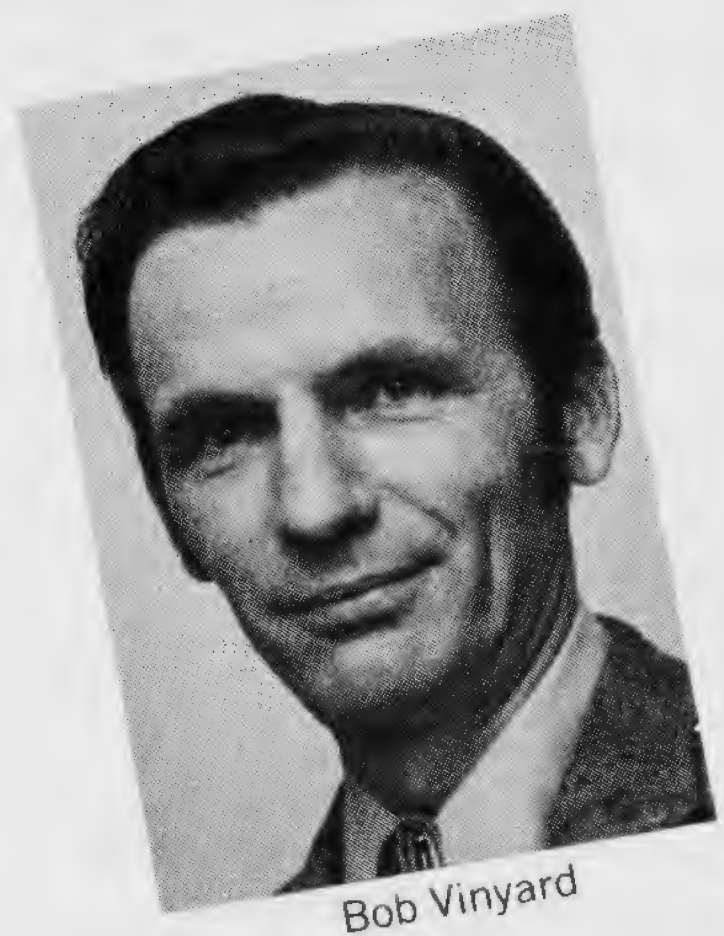
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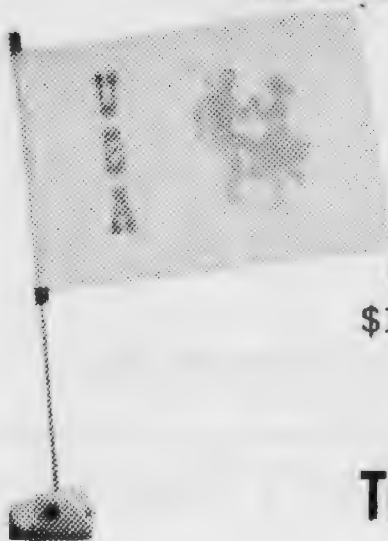


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are featuring patterns of yesteryear. Thrift shops also are a good source of suits and dresses which, if they don't exactly fit the date you are looking for, often can be altered to accommodate your need at a minimal cost.

Here is one idea you might consider. Starting with the square dance attire of 1976, you could use one or more ladies and men in today's square dancing outfits. Then leap backwards to the 1950's and show a squaw dress or similar outfit of mid-calf length. Another ten years backward will take you to the

ankle-length dresses for the gals and the fringe shirts for the men.

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SINGING CALLS

C.B. BLUES — Dance Ranch — 632

Key: F Tempo: 130 Range: HC
Caller: Ron Schneider LA

Synopsis: Complete call printed in Workshop.

Comment: One of releases using ferris wheel. Nice movement. This tune is recorded by other companies. Tune is easy to call by callers.

Rating: ☆☆☆+

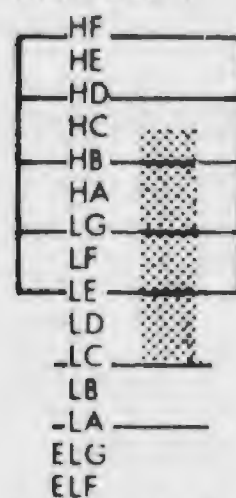
MOST WANTED WOMAN — Thunderbird 135

Key: F Tempo: 130 Range: HD
Caller: Jim Deeter LC

Synopsis: (Break) Sides face grand square — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down middle right and left thru — curlique — walk and dodge — circle four — make a line — up to middle and back — slide thru — square thru three hands — swing this girl — promenade.

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

Comment: Cue on grand square on introduction makes dancers wait for proper execution. Tune does not adapt to good square dance use. Caller seems to try to make music fit the figure.

Rating: ☆

GAS LIGHT MEDLEY — Bogan 1280

Key: E Flat & G **Tempo:** 128 **Range:** HC
Caller: Andy Petrere LA

Synopsis: (Break) Circle left — allemande left — do sa do — four ladies promenade — turn partner right — left allemande — swing that lady — promenade — (Figure) Heads square thru four hands — corner girl circle four — make a line — eight to middle — come on back — pass thru — wheel and deal — zoom — center two square thru three hands — allemande left — do sa do — corner swing — promenade.

Comment: Easy figure for dancers. Callers will have to practice on changing tunes to make it an easy transition. Old numbers make good dancing.

Rating: ☆☆

PALOMA BLANCA — Hi-Hat 457

Key: B Flat **Tempo:** 128 **Range:** B Flat
Caller: Ernie Kinney B Flat

Synopsis: Complete call printed in Workshop.

Comment: A nice moving dance with fine accompaniment. Enough figure to be interesting for dancers.

Rating: ☆☆☆ +

IF YOU CAN'T FEEL IT — Thunderbird 136

Key: F **Tempo:** 132 **Range:** HD
Caller: Jim Deeter LC

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — rollaway circle left —

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

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Bandy The Rodeo Clown	Red Boot 190
Paloma Blanca	Hi-Hat 457
You Ring My Bell	Rhythm Records 101
Merry Go Round Of Love	Dance Ranch 630
Put Another Log On	
The Fire	Thunderbird 132

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welcome to write SQUARE DANCING for in-
formation regarding a listing on these pages.

left allemande — weave ring — meet own do sa
do — promenade (Figure) Heads lead to right
— circle four — make a line — up to middle and
back — curlique — checkmate the column — boys
cross run — wheel and deal — square thru three
quarters — swing corner — promenade.

Comment: This dance gives above average amount
of choreography. Has "western" feel on the
music. Tune is average for calling. Rating: ☆ +

I SAW YOUR FACE IN THE MOON — Blue Star 2021

Key: C Tempo: 130 Range: HD
Caller: Marshall Flippo LB

Synopsis: Complete call printed in Workshop.

Comment: You just can't beat the tunes that have
been around a while for good dancing. Flip does
it again with a good dance to good music.

Rating: ☆ ☆ +

MANDY — Square Tunes 168

Key: E Flat, F & G Tempo: 128 Range: HE
Caller: Dick Jones LB Flat

Synopsis: (Break) Four ladies chain — rollaway —
circle left — four ladies rollaway — circle left —
left allemande — weave ring — swing — prome-
nade (Figure) Heads promenade halfway — sides
cross trail round one — line forward up and back
— right and left thru — slide thru — eight chain
four — meet and swing — promenade.

Comment: Record may be difficult for some callers
due to key changes. Music does not relate to
good dancing. Not one of Dick's better tunes.

Rating: ☆ +

I DON'T KNOW WHY — Hi-Hat 456

Key: F Tempo: 128 Range: HB Flat
Caller: Dave Hoffman LC

Synopsis: (Break) Four ladies left hand star — turn
partner right — corner left — gents star right
— corner left allemande — partner turn thru —
left allemande — swing partner — promenade
(Figure) One and three curlique — walk and
dodge — circle four — outsides make lines —
curlique — coordinate — boys move up — bend
the line — star thru — dive thru — square thru
three hands — swing corner — promenade (Alter-
nate Break) Four ladies chain straight across —

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chain back — do paso — partner left — corner right — partner left — head ladies center — tea cup chain.

Comment: A new release of previous recordings by other companies with update and new music using coordinate. Music very danceable. Use of tea cup chain is different. Rating: ☆☆

LITTLE HEARTACHE — Bogan 1279

Key: F Tempo: 132 Range: HC
Caller: Lem Smith LC

Synopsis: (Break) Four ladies chain across — ladies back to back — boys promenade halfway round — partner left do paso — corner right — partner left — allemande thar — boys back in — make

right hand star — slip clutch — left allemande — come back and swing — promenade (Figure) Head two couples promenade halfway — lead to right circle four — make a line — up to middle and back — right and left thru — curlique — circulate one place — boys run — swing corner — left allemande — come back and promenade.

Comment: An easy tune to call as it was a big hit a few years back. Figure very danceable. Nice musical background. Rating: ☆☆

C-B HANDLE SONG — Rockin' "A" 1364

Key: C Tempo: 132 Range: HC
Caller: Joe Sorell LC

Synopsis: (Break) Sides face grand square — re-

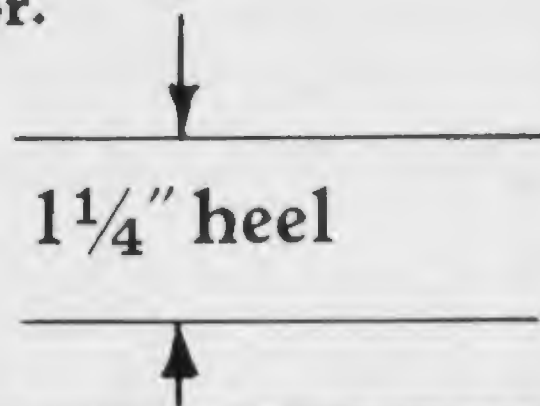
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 5066 THIS IS MY COUNTRY by Marlin Hull
 5067 THIS LAND IS YOUR LAND by Warren Rowles

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 Claremont, Ca. 91711



SHELBY DAWSON



DICK PARRISH

verse — heads face grand square (Figure) One and three square thru four hands — do sa do corner girl — swing thru two by two — men run right — couples trade same line — wheel and deal — dive thru — square thru three quarters — swing corner — promenade.

Comment: On called side voice is too heavy for dancers to feel music during first part. Cue on grand square is not adequate. Good music with plenty of words. Rating: ☆ +

MARGIE — MacGregor 2185

Key: C

Tempo: 130

Range: HB

Caller: Monty Wilson

LA

Synopsis: Complete call printed in Workshop.

Comment: A fast moving and lively dance with a well known tune. If tempo is slowed it makes for better dancing. Rating: ☆ ☆ +

ONE WOMAN MAN — MacGregor 2184

Key: E

Tempo: 128

Range: HE

Caller: Otto Dunn

LB

Synopsis: (Break) Four ladies chain across — one and three right and left thru — two and four pass thru — California twirl — grand flutter wheel — back out make a ring — circle left — left alle-mande — promenade — swing at home (Figure) Head two couples square thru four hands — corner lady do sa do — swing thru — boys run right — half tag trade and roll — pass to center

— BETTINA —

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— square thru three quarters — swing corner — promenade.

Comment: A different rhythm that will take dancer adjustment with smaller steps. A nice job of calling by Otto. A better recording by McGregor.

Rating: ☆☆

PUT ANOTHER LOG ON THE FIRE — Bogan 1281

Key: E Flat Tempo: 132 Range: HE Flat
Caller: Lem Gravelle LD

Synopsis: (Opener & Ending) Circle left — left allemande — do sa do — four boys star by left — turn partner right — left allemande — swing own — promenade (Break) Grand parade — heads go (Figure) Heads square thru four hands — corner

girl do sa do — swing thru — boys run right — tag the line — face right — wheel and deal — turn thru corner left allemande — swing own — promenade.

Comment: Nothing outstanding with tune and figure is average with Lem going all out with his calling. Should be easy for callers to use.

Rating: ☆ +

YOUR LOVE PUT A SONG IN MY HEART —

Blue Star 2020

Key: A Flat Tempo: 130 Range: HC
Caller: Marshall Flippo LB Flat

Synopsis: (Break) Circle left — gents star right one time — left allemande — do sa do — left alle-

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mande — weave ring — do sa do — promenade
 (Figure) Four ladies chain — head couples prome-
 nade halfway — walk in — star thru — zoom back
 right there — square thru three quarters — walk
 around once more — swing corner — left alle-
 mande — promenade.

Comment: An easy tune to call that can be used
 for harmonizing on the chorus. Figure that can
 be utilized by all dancers and choreographed with
 dancer appeal considered. Rating: ☆☆☆ +

FLIP HOEDOWN

DAVID — Square Tunes 167
 Caller: Jack Lasry

Music: Square Tunes Band — Banjo, Guitar, Bass,
 Violin

Comment: A workshop tune using Callerlab select-
 ed figures of pass the ocean and ferris wheel.
 Good use can be made for practice by dancers.
 Music seems shallow on called side but better
 on instrumental. Rating: ☆☆☆

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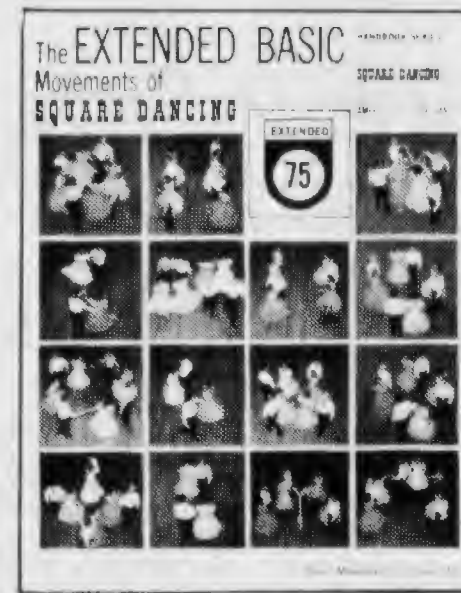
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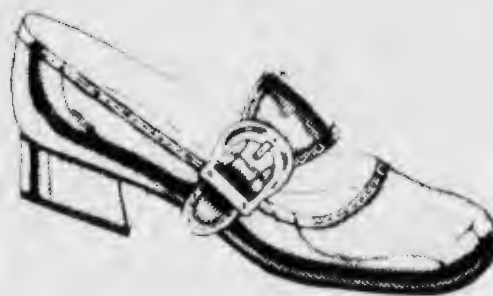


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JARRING — Flip side to Sailing

Key: E Tempo: 128

Music: The Thunderbirds — Drums, Bass, Guitar, Piano

Comment: Two good hoedowns. Instrumental sound that callers should latch onto. Comfortable to use with just enough melody line to assist callers. Rating: ☆☆☆

SALLY FORTH — Top 25322

Key: A Tempo: 135

Music: Al Russ Orchestra — Drums, Guitar, Violin, Bass

RAILEY TWO — Flip side to Sally Forth

Key: E Tempo: 128

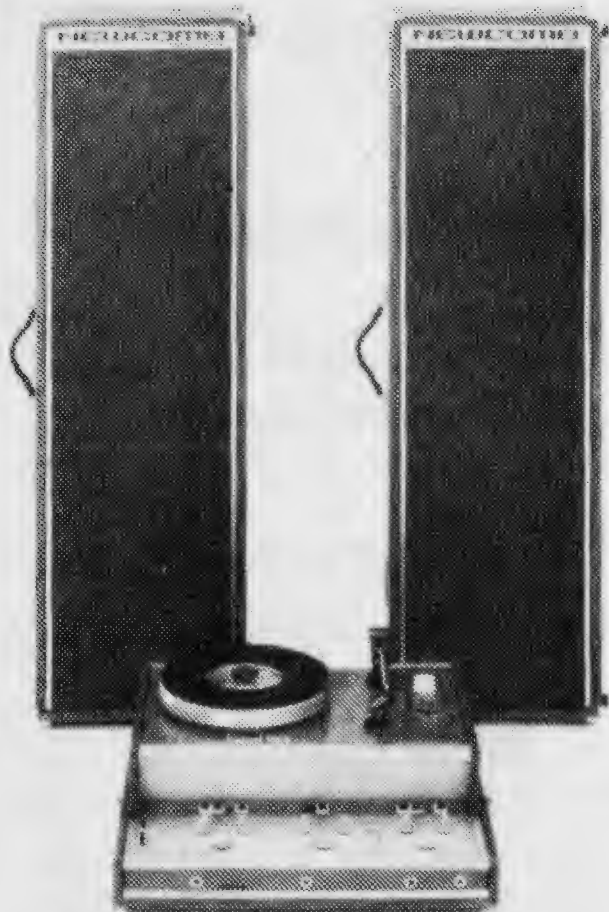
Music: Al Russ Orchestra — Drums, Guitar, Violin, Bass

Comment: Previous releases but will be useful for newer callers. Railey Two has been used for non-cued exhibition groups. Good traditional hoedowns that still hold dancer appeal. May need to be slowed. Rating: ☆☆

(WORLD, continued from page 35)

sently participating in the organization. The group combined efforts and held a festival in

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—Caryl Buford

The Peoria area round dance groups will host their first Round Dance Weekend—the Round-a-Vous—beginning Friday evening May 14th and extending through Sunday noon, May 16th at the Peoria YMCA. Featured on Saturday and Sunday will be round dance instructors Wayne and Norma Wiley. The Friday night "Foolin'-a-Round Dance" will feature request rounds. On Sunday morn-

ing a breakfast will be held, followed by more dancing. Spring is a beautiful time in Peoria, with redbud blooms adding color to the bluffs along the Illinois River, once the channel for the Mississippi drainage before the last Ice Age. Local clubs are working hard to make this first weekend a memorable and enjoyable one for all. Information may be obtained from Bob and Betty Wright, 2522 N. Woodbine Terrace, Peoria 61604.

Bermuda

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Elmer Sheffield, Jr.

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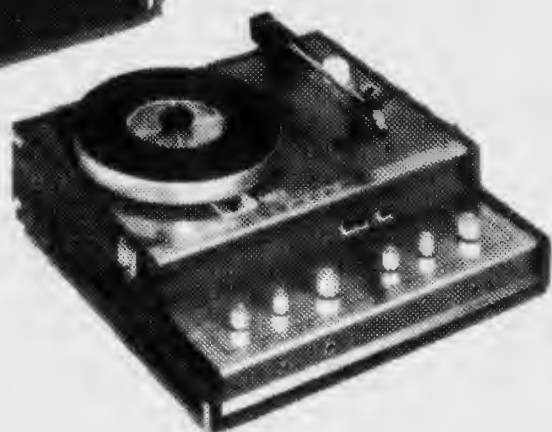
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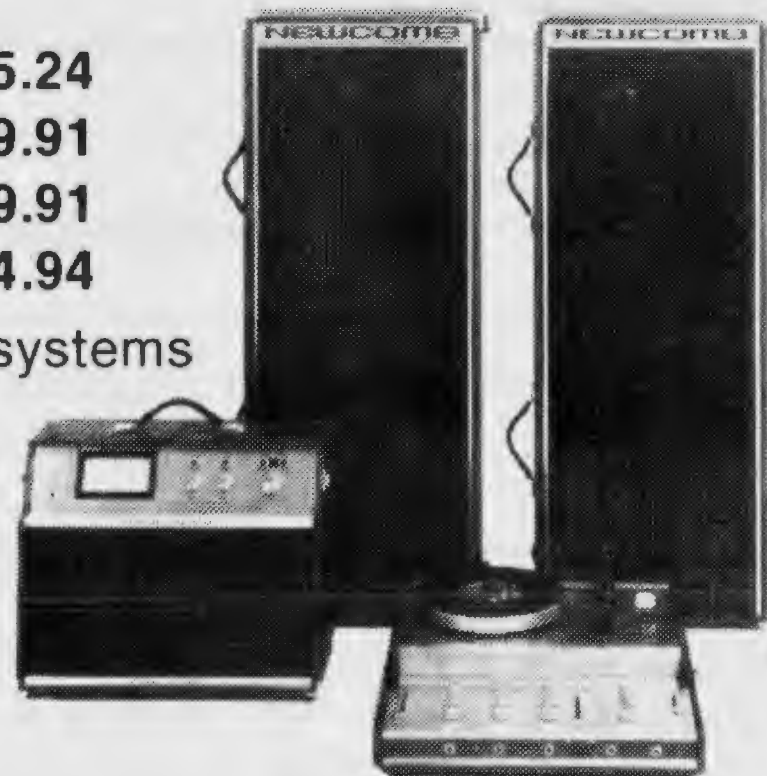


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dancing has returned to the British Island of Bermuda. The Mid-Ocean Promenaders was formed last fall and graduated the first class in early April; the club is small but the members have high hopes for fast growth. They presently meet every Wednesday night aboard the Naval Air Station at the east end of the island. Caller Barry and Bonnie Talmadge, formerly of Virginia Beach, Virginia, plan to start another club on the west end of the island. Square dancers traveling to Bermuda are asked to contact Richard Herbison,

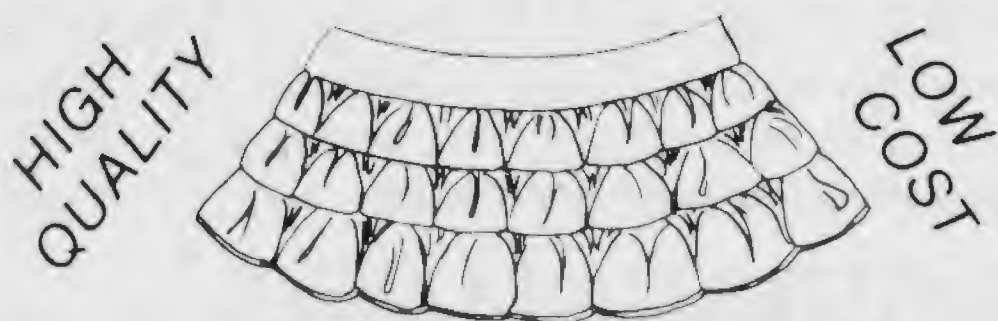
USNAS CMR Box 2901, FPO New York 19560, telephone 38111 ext. 2261 or Barry Talmadge, U.S. Naval Facility, FPO New York 09560, telephone 4-2367.

Arkansas

Cherokee Squares dance every Saturday night at Omaha Center in Cherokee Village. They have rotating callers, with a special guest caller on each fifth Saturday. This is a retirement area and senior citizens make up the club membership of 150. However, there are two squares of beginners in the current class

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from the 4H club. A special dance is planned for May 25th, featuring Dell Trout, the yodeling country gal from Ottumwa, Iowa.

Virginia

The Plains Promenaders of Timberville will sponsor a summer Bicentennial Square Dance Special on June 5th featuring callers George Sword and Harry Hise. The dance will be held at Plains Elementary School from 8 to 11 pm.

Iran

The Tehran Trotters kicked off the Iranian New Year in March with a dance at the

Tehran American High School. The affair was an afternoon and evening dance with a dinner between the two sessions. Vic Ellis and Norm Booster called the tips. The club also participated in Bicentennial celebrations in April. Square dancers planning to be in Iran are cordially invited to dance with the Tehran Trotters. For information write Vic Ellis, Box R152, APO New York 09205 or Gerald Gum, Box 2900 TAFT, APO New York 09205.

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Department is again sponsoring its annual Calico Spring Festival May 7th, 8th and 9th. The weekend musical celebration is widely attended and offers activities of interest to every member of the family. It will feature old time contests, campfire entertainment, barbershop singing, fiddle playing and, of course, square dancing by the Barstow Bunch Square Dance Club at Calico's Silver Bowl.

In an effort to provide an afternoon of good dancing for members of all the clubs on the Monterey Peninsula, Ken and Lola Bain of

Taw Twirlers spearheaded a dance party on February 15th at the Moose Hall in Del Rey Oaks. Some ten squares enjoyed the calling of Brad Bradford and the round dance cueing of his wife, Barbara. Included was a nostalgic look back at "Birdie in the Cage," which was a real novelty to the newer dancers and fun for everybody. Dancing was followed by an excellent steak dinner put on by the Moose Lodge for the dancers.

Another Official Bicentennial Event is the 23rd Golden State Roundup scheduled for

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May 28 to 30 at the San Francisco Auditorium. Featured will be callers Frank Lane, Chuck Bryant and Dave Taylor and round dance instructors Jack and Darlene Chaffee.

Sponsored by the Oro Dam Twirlers and Feather Squares of Oroville, the 2nd Annual Golden Fiesta will be held May 7th, 8th and 9th at the Municipal Auditorium in Oroville.

For dancers traveling south to the 25th National Square Dance Convention in Anaheim, a blockbuster of a trail dance is scheduled to be held June 22 at the Fairgrounds in Tulare. This Red Boot Roundup will feature Don Williamson, Elmer Sheffield, Jr., Bob Vinyard, Ralph Silvius with Bob and Betty Dean on rounds.

North Carolina

On May 8th the Braggarts Square Dance Club from Fort Bragg will sponsor a Bicentennial square dance. Fred Keller, an area favorite, will do the calling for the evening with club caller Mac McDaniel acting as MC. The dance will be held at the Eutaw Shopping Center in Fayetteville and a special program is being planned with participation from several area organizations. It will be an All American evening to be long remembered.

—Sue Thomas

Massachusetts

The Yankee Twirlers coordinate two weekends and program a series of dances for club dancing during the summer. The first of the weekends was held April 9, 10, and 11 and featured callers Ken Bower and Jerry Haag with Bill Chadwick and Lil Crocker on rounds. In October the second weekend will feature Gary Shoemake, Jerry Schatzer, Jerry Haag and Shirley Watson on Rounds. The group dances every Wednesday during the summer at the Northeast Regional Vocational

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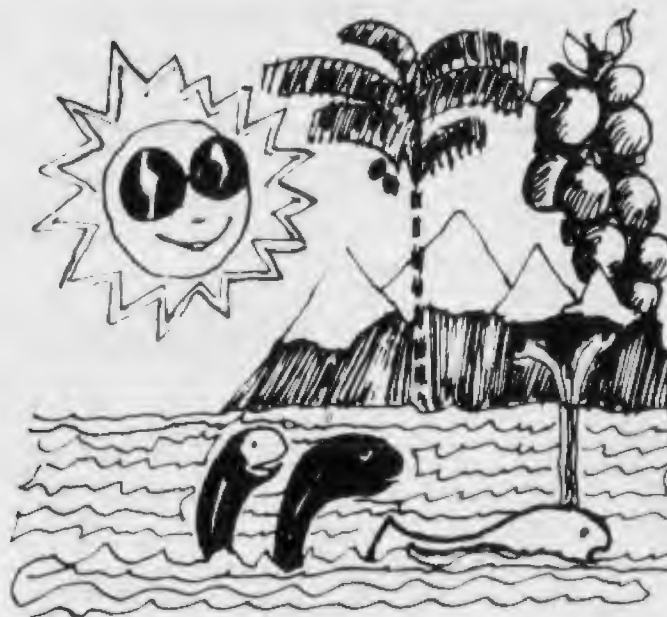
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Oregon

The officers of Oregon's Federation of Square Dance Clubs were presented recently with an Official Bicentennial Flag by Frank Quinlan, Director of the American Revolution Bicentennial Commission of Oregon. The flag was flown at the Winter Festival in February, along with the Oregon State Flag and the United States Flag and the flags will also be flown at the Summer Festival on July 15th, 16th and 17th at the Coliseum in Portland. Both festivals were proclaimed official Bicentennial events.

Pennsylvania

The T-Bow Twirlers of Allentown announce a special dance on Sunday, May 23rd featuring Alan Ingram calling the squares and Peg and Joe Dockry cueing rounds. The dance will be held at Twirler's Hall in Danielson with club level square dancing and rounds from 2 to 5 pm. —Betty and Carl Kuhnoman

DEADLINES: Remember, news items must be received by us two months prior to date of issue.

BOOK REVIEW

The Square Dancer's Handbook of Skits & Stunts, Games & Gimmicks by Russ and Opal Hansen is available from ProAm Publications, 219-221 Parkade, Cedar Falls, Iowa 50613. A soft-bound compilation of what the title implies, the book is easily readable and neatly packaged. Skits are clearly defined as to (1) Participants, (2) Equipment Required and (3) Routine. A wide variety of stunts is included from those suitable for outdoor campouts to those more appropriate to the indoor situation. The authors have called upon their years of square dance experience to "reminisce about the great fun square dancers have had"

and which they have personally seen at clubs, camps, festivals and institutes to gather under one cover many of these well-known stunts and skits.

IN MEMORIAM

We join with friends in extending condolences to the families of the following square dancers who passed away in recent months.

Glenn Zent, Phoenix, Arizona. For over 40 years a willing and able worker in the activity, Glenn lent his support and encouragement to every new caller who came into the area. He is survived by his wife, Maxcine.

Nat Dicianna, Eugene, Oregon. First Vice-President of the Oregon Federation, Nat held many offices in the Emerald Empire Area and his friendly smile and willingness to serve will be long remembered.

SQUARE DANCE DATE BOOK



- May 1—Bicentennial Celebration S/D, Godwin Hi School, Wyoming, Michigan
May 1—Official Nite Owl Dance, 1st Methodist Church, Cheyenne, Wyoming
May 1—18th Annual Dance-O-Rama, University Campus, Brockport, New York
May 1-2—25th Anniversary Bicentennial Dance, State Fairgrounds, Springfield, Il.



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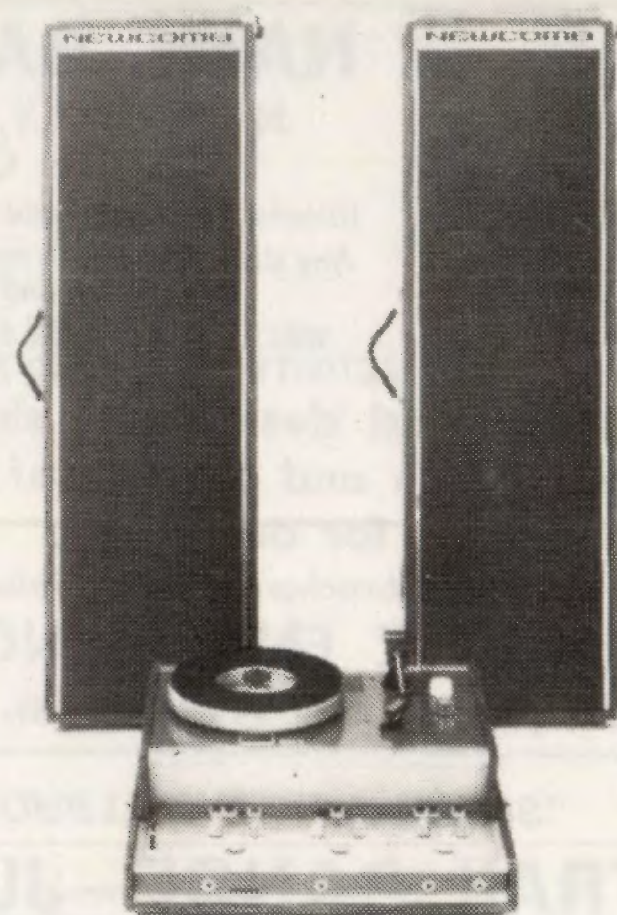
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May 5-6—Austin S/R/D Council Mid-Tex
Festival, Travis Hi School, Austin, Texas

May 7-8—1st Annual Grand Strand Jubilee,
Convention Center, Myrtle Beach, S.C.

May 8—Bicentennial S/D, Eutaw Shopping
Center, Fayetteville, North Carolina

May 7-9—Golden Fiesta, Municipal Audito-
rium, Oroville, California

May 14-15—Tulip Time Fest. S/D, W. Ot-
tawa Hi School Gym, Holland, Michigan

May 14-15—N.W. Michigan Council 21st
Spring Festival, Hi School Gym, Traverse
City, Michigan

May 14-16—Spring Weekend, Hospitality
Motor Inn, Enfield, Connecticut

May 14-16—26th Annual S/R/D Festival,
University Center Ballroom, Missoula,
Montana

May 14-16—Round-A-Vous Weekend,
YMCA, Peoria, Illinois

May 15-16—Weekend, Beaver Bend State
Park, Broken Bow, Oklahoma

May 16—Trumbull Twirlers Twirl-O-Rama,
Madison Jr. Hi, Trumbull, Connecticut

May 16—Bicentennial Hoedown, Fairgrounds,
Bonners Ferry, Idaho

May 20-22—T&D 15th Annual S/R/D Con-
vention, McMaster University, Hamilton,
Ontario, Canada

May 21-23—R/D Weekend, Turkey Run
State Park, Marshall, Indiana

May 22—3rd Annual All-Niter, Wm. V. Fish-
er High School, Lancaster, Ohio

May 25—Cherokee Squares Special, Omaha
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May 28-29—Hyack Festival Dance, Queens
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"Sunnyland Retreat"
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May 28-30—Chetco Swingaroo's 16th Annual
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May 28-30—Spring S/R/D Festival, Ingle-
side Inn, Staunton, Virginia
May 30—Memorial Day Weekend, Lionshead
Resort, W. Yellowstone, Montana
June 4-5—4th Tennessee State Festival, Civic
Center, Jackson, Tennessee
June 4-7—10th New Zealand Convention,
Tauranga, New Zealand
June 5—Summer Bicentennial S/D, Plains El-

ementary School, Timberville, Virginia
June 11-12—25th S/D Convention, Worth-
ington, Minnesota
June 12-13—9th Annual Gold Digger's S/D,
Miner's Breakfast and Gold Panning, Fair-
grounds and Diggin's, Yreka, California
June 17—Trail In Dance, Municipal Auditori-
um, Pensacola, Florida
June 17-20—Idaho Bicentennial S/R/D Fes-
tival, Fairgrounds, Boise, Idaho
June 18—Trail Dance, High School, Love-
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June 18-19—10th Annual Mountain Style

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 June 18-20—10th Cup of Gold Promenade, Fairgrounds, Sonora, California

June 18-20—Dance Weekend, Potawatomi Inn, Pokagon State Park, Angola, Indiana
 June 21—Trail Dance, Del Webb Town House, Phoenix, Arizona
 June 22—Red Boot Roundup Trail Dance, Tulare Co. Fairgrounds, Tulare, California
 June 24-26—25th Annual National S/D Convention, Convention Center, Anaheim, California
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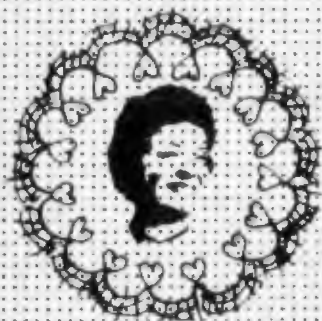
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